THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

MAY 1912

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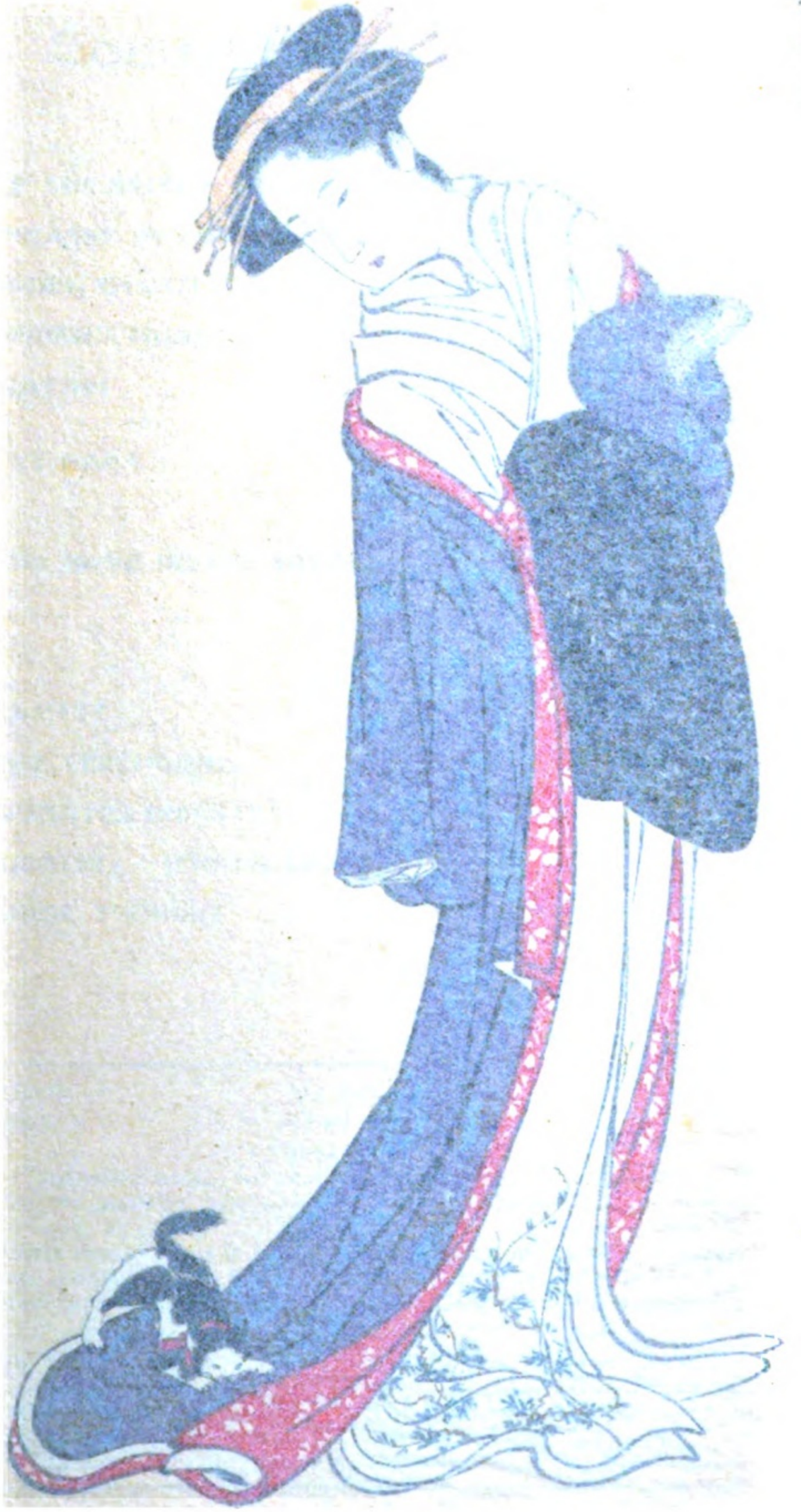

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HIS EXCELLENCY SIR CLAUDE MAXWELL MACDONALD, K. C. M. G. BRITISH AMBASSADOR TO JAPAN. *Son Excecellence l'Ambassadeur Britannique à Tokio. Sein Excellenz der britanische Gesandte in Tokio.*

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THE JAPAN MAGAZINE

VOLUME THREE MAY, 1912 NUMBER ONE

THE BRITISH EMBASSY IN TOKYO

By "J."

THE British Legation, now the British Embassy, in Tokyo, from the time of its inauguration, has occupied a position of prominence and power in the Japanese capital, exercising an invaluable influence, not only on the relations between Japan and Great Britain, but on the promotion of modern progress within the Japanese Empire. This attitude for the good of the country was particularly manifest in the refusal of the British authorities to concede treaty revision and the abolition of extra-territoriality until Japan had modernized her institutions, especially the Judiciary under which foreigners were to come.

The earliest relations between Japan and England began in a manner unique and interesting to relate. The first Englishman to reach Japan did so by accident through shipwreck. It will be remembered that the progress of over-seas enterprise during the sixteenth century was marked by the organization of various commercial companies, chiefly under the auspices of the Dutch, who were the great sailors and traders of that period. A Dutch East India Company established in 1598 reported in 1601 that the crew of a ship sent out east by a former company had been wrecked on the shores of Japan, where the unfortunate men were held prisoners. The ill-fated ship happened to be the de Liefde, the "pilot-major" of which was an Englishman named William Adams from Gillingham, Kent. Adams, though making various attempts to leave Japan, was detained in the country by the Shogun, practically a prisoner, though he was given an estate and servants, the desire of the Shogun evidently being to keep him as a sort of general authority on the knowledge of the western world up to date. Will Adams, as history calls him, was destined to play an honourable and important part in the future foreign relations of Japan, as well as to leave some effect on the civilization of the nation. He gave Japan a taste of British spirit in the "spacious days of good Queen

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BY

IN LOKAO
THE BRITISH EMBASSY

THE WISH WASHINGTON

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Bess." He became a sort of adviser to the Shogun, taught the Japaneses all he knew of the European manners, customs and science of the time, and not least, instructed the nation in shipbuilding. People sometimes wonder why the native ship of Japan has a high, castle-like stern; but a reference to the style of naval architecture of Europe in the days of the Spanish Armada will convince one that Japan got this model from her first foreign instructor in naval architecture, Will Adams, of Gillingham, Kent, whose successor is now Professor F. P. Purvis, of the Imperial University, Tokyo.

During the days of the Shogunate various Englishmen came to Japan for tradal purposes, mostly under the auspices of the East India Campany. This company had been organized in England in opposition to the Dutch East India Company, whose traders had raised the prices of pepper and spices to a figure that practically prohibited its purchase by British consumers. Like Englishmen, however, they were not to be thus summarily defeated; and so an East India Company of their own was immediately formed for the purpose of securing the spices and other commercial treasures of the East, including Japan and China. The company was incorporated under Royal Charter and its ships at once despatched upon their mission. The first expedition that set out for the Orient, had the distinction of clashing with the Japanese. In a spirited encounter with a Japanese junk at Singapore the celebrated English sailor, Sir John Davis, the discoverer of the strait bearing his name, between Greenland and North America, lost his life, being thrust through with a sword. In the brief report of the fight it is said that the Japanese did fearful execution with their long swords among the British crew. The first Englishman to do real business in Japan was Captain John Saris, who arrived in the ship Clove in 1613, and met with a most cordial reception and unusual kindness from all classes of the Japanese. He was given the right to trade anywhere he liked, a charter more liberal than any European government would have granted to a foreigner at that time. Saris established an English *factory* at Hirado; and though after ten years of commercial intercourse with Japan the *factory* closed down buiness, the various Englishmen that occupied it, left rather a pleasant impression behind them; and when the last of them bade farewell to Japan, they were feasted and *fêted* by the people, much after the manner of the Japanese welcome societies of to-day.

From this time British relations with Japan appear to have been completely broken off. Subsequent jealousies among Portuguese and Spaniards, and between Jesuits and Franciscans, led to endless and pernicious gossip as to the motives of the foreigner in coming to Japan; and as European countries had taken a considerable slice of Asia, the suspicions of the Japanese were aroused and they determined to fight shy of all foreign intercourse. Various but futile efforts were made by the British authorities to open up trade with Japan. At last came the American, Commodore Perry and succeeded in not only breaking the seal which the Tokugawa shoguns had placed over the portals of the Empire, but actually negotiated a treaty of commercial intercourse, the first that Japan had signed since the charter

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MAIN ENTRANCE TO THE BRITISH EMBASSY GROUNDS, TOKYO. *La Porte Cochère de l' Ambassade britannique à Tokio. Haupt eingang der Gesandschaft.*

RECEPTION IN THE BRITISH EMBASSY GARDEN, TOKYO. *Une réception à l'ambassade Britannique. Empfang in der Britischan Gesandschafts.*

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SIR CLAUDE AND LADY MACDONALD.

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granted to the Englishman, John Saris, for the British East India Company. The arrival of Perry was in 1853, some 220 years after the departure of the English merchants from Hirado. About six months after the signing of the treaty with Perry a British Admiral sailed into the harbour of Nagasaki and demanded for Great Britain a similar treaty. The request was granted and the desired treaty signed between Japan and Great Britain in 1854. Lord Elgin came to Japan in 1858 and obtained a further treaty on the model of one that had been recently negotiated by Townsend Harris, the American representative in Japan, in 1857. On his way to the Japanese capital, Lord Elgin called upon the American Minister, or consul as he was then, and obtained from him a copy of the American treaty, securing also the services of Mr. Heusken, the secretary of Townsend Harris, as interpreter. Lord Elgin remained five days in Yedo; and upon the conclusion of the treaty, he persented to the Japanese authorities a beautiful yacht sent by Queen Victoria.

The first British Minister to Japan was the distinguished gentleman, afterwards known as Sir Rutherford Alcock, who arrived in 1859, as a result of the treaty granting foreigners the right to maintain representatives in Yedo. The year 1862 was a critical one for foreigners in Japan. A strong anti-foreign movement was on foot, and several foreigners were killed. It was only by the most delicate and tactful diplomacy that the British legation was able to prevent a rupture. At last an Englishman named Richardson was cut down at Kanagawa, near Yokohama, for attempting to pass through the state procession of the Prince of Satsuma. The action of the *samurai* who did the deed, was regarded by the Japanese as perfectly proper under the circumstances. The British Government did not see its way to accepting so slight a pretext for the murder of a British subject, and demanded an indemnity of 1,000,000 *yen* from the Shogun and 500,000 *yen* from the Lord of Satsuma. The Shogun after some hesitation agreed to the payment of his share of the indemnity, but the *daimyo* of Satsuma told the British Minister that if the British desired to get hold of him they must appeal to arms. Accordingly a British squadron of seven ships was despatched to Kagoshima; the capital of Satsuma was bombarded and burnt, and the refractory *daimyo* was brought to terms. Towards the end of Sir Rutherford Alcock's tenure of office came the unfortunate Shimonoseki affair, when a British fleet, together with warships of other nations, was compelled to bombard the forts guarding the strait, because the Japanese had several times fired on foreign ships passing Shimonoseki. Peace was concluded in 1863 and Japan was condemned to pay an indemnity of 6,000,000 *yen*. Sir Rutherford Alcock retired in 1865. He was a skilled diplomat and an earnest student of things Japanese. He had a strong admiration for the Japanese people, especially on account of their ability to produce great things by simple means. During the four years he was in Japan, the nation learned something of British ideas of justice and the respect Great Britain demanded of all who desired to maintain relations with her.

The next British Minister to Japan was the famous Sir Harry Parkes, one

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of the most remarkable and distinguished diplomats ever sent to the Far East. He came to Japan in 1865 and retired in 1883, during which period he exercised a powerful and wholesome influence over Japan. Sir Harry Parkes had been born and brought up in the East, his widowed mother having married a missionary, named Gutzlaff in China. Sir Harry Parkes was familiar with the language of China, and knew the oriental people as few foreigners have known them, either before or since. He had, moreover, seen severe service as the representative of Great Britain in China. Once he had been captured by the Chinese and put to the torture. His companions perished in the agony, but Parkes survived; and naturally he had ever afterwards a wholesome dread of some aspects of oriental civilization. The policy of sending diplomats to Japan who have had training in China, has more than once been observed by the British Government, the present Ambssador to Japan having had a similar experience. It is doubtless a wise policy; for the man who knows China before coming to Japan, will be best fitted to advise his country in the important relations that continually pend between Japan and China, in which Great Britain is always more or less interested, if not actually mixed up. The career of Sir Harry Parkes in Japan covered some of the most thrilling episodes of the nation's history. He lived to see Japan reborn. At the beginning of the civil war in 1868, when most of the foreign representatives in Tokyo were disposed to support the Shogun, the Britisn Minister threw all the weight of his government on the side of the Emperor. Sir Harry Parkes was a man of irresistable energy and great firmness of character; and he was always a staunch supporter of British commercial and other interests in the Far East. He has been regarded as too much given to the gunboat policy of his master, Lord Palmerston, but he accompished his mission with honour and justice, and he was universally respected for the honesty and purity of his motives and his frank and evident patriotism. Once when on his way to the Imperial palace his escort was attacked and some of the number killed. The offenders were punished with decapitation. On another occasion, according to Viscount Hayashi, when the Japanese authorities were hesitating as the concession of some important demand made by England, Sir Harry dashed the wineglass in his hands to the floor, indicating that that would be the result if Japan pursued the policy she suggested. The firmness of Sir Harry Parkes in upholding his country's rights made him somewhat feared by the Japanese; but they discovered after he left the country, that his so-called high-handed policy was founded on justice and reason, and on the whole was for the best interests of Japan. At the time of his death the Japanese Government sent a long calegram to London, in which we read: "Japan laments the death of one who has contributed so much to the improvement and progress of the country, and whose long residence has won so many friends among Japanese officials." It was through Sir Harry Palkes that the Japanese Government obtained the assistance of British officers in establishing the Imperial Navy, and the Imperial Mint at Osaka. British engineers, too, laid the first Japanese railway and ran the first trains in Japan.

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In 1883 Sir Harry Parkes was succeeded by the Right Hon. F. R. Plunkett, who retired in 1888, when Mr. Hugh Fraser became Minister Plenipotentiary to Japan. Mr. Fraser was much loved by the Japanese as well as foreigners; while his charming wife, a sister of the late novelist, Marion Crawford, was a favourite among all circles of the Japanese capital. Mr. Fraser died at his post in 1894, and his place was taken by the Hon. P. lePoel Trench. Sir Ernest M. Satow succeeded Mr. Trench in 1895. Sir Ernest Satow was one of a long line of distingushed oriental scholars that have from time to time been officials in the British legation in Tokyo. The names of Mr. Mitford, now Lord Redesdale, the late Mr. W. G. Aston, and Mr. J. H. Gubbins, now professor of Japanese at Oxford, are familiar to all students of the East. During the incumbency of Sir Ernest Satow the revision of the treaties took place. The abolition of the extra-territorial system and the restoration of her rights of sovereignty to Japan was a redletter day in relations between the two countries. For some time the British attitude toward Japan's appeals for revision of treaties had been distinctly discouraging, Great Britain holding out firmly against the American disposition to concede revision, until Japan had a more modern system of Government and legal procedure. But when the time came that Britain believed it her duty to yield, she at once took the lead in negotiating the the first treaty of revision, restoring to Japan her much coveted rights.

With the removal of Sir Ernest Satow to Pekin in 1900, the new British Minister to Tokyo was Sir Claude Maxwell MacDonald; and when the Legation was elevated to the position of an Embassy in 1905, Sir Claude became the first British Ambassador to Japan. To have so far improved the status of the legation as to bring about such relations with Great Britain that the establishment of an Embassy was the natural result, is an achievement of no small importance. During the twelve years of his incumbency Sir Claude MacDonald has seen the safe and satisfactory conclusion of some of the most important treaties that Great Britain has, perhaps, ever entered into with any nation. Among these may be mentioned the Anglo-Japanese Alliance in 1905 and its significant renewal last year. Not least among the important measures agreed upon between Great Britain and Japan during the tenure of the present ambassador, was the new Treaty of Commerce aud Navigation twelve months ago, a matter requiring the utmost tact and delicacy in the face of a high tariff on the one side and free trade on the other. Sir Claude is deservedly one of the most popular of the foreign representatives in Tokyo, among Japanese and foreigners alike, and now the *doyen* of the Diplomatic Corps. No mention of the British Embassy in Tokyo would be complete without reference to the gracious hostess of the Embassy, Lady MacDonald, whose name is a household word in the homes of all British subjects in the capital. Her far-reaching sympathy and unbounded hospitality are even more recognized in Tokyo than they were in Pekin, which is saying a great deal.

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THE MAGIC CIRCLE

THE MIYAKO ODORI

By F. YAMAZAKI

ONE of the most aesthetically beautiful representations of the art of the female dancer is the Miyako Odori given in Kyoto, the old capital of Japan, at the beginning of April each year. In no other country in the world has the art of dancing attained so consummate a degree of perfection as in Japan. Compared with it the vaultings and gyrations of the London Salomê are crude if not indecent; while the whirling and kicking of the New York ballet seem vulgar and unwomanly. There is naturally a fascination for men in the woman dancer; but one has only to witness the Miyako Odori to decide whether the dance of Japan is not more ennobling and supremely beautiful than anything of the kind to be seen in the West. To see the dancing of these Japanese girls is to be convinced that there can be nothing more divinely graceful than their movement, and that here alone does dancing appear to be the poetry of motion. Every dance is a poem in itself; sometimes a lyric revealing the pathos of human love; and at other times an epic depicting the passion and the self-sacrifice of the hero or the patriot, but always portrayed with an artistic skill that leaves nothing to be desired. It is more than a poem: it is a picture of the most exquisite cast and colour, the dresses of the dancers being in themselves inimitable creations, and the stage set in a scene of nature that is a joy for ever.

To witness this exhibition of surpassing beauty thousands of people flock from year to year, not only Japanese but foreigners as well. The theatre stands on the banks of the river Kamo on the eastern side of Kyoto. Here live the fifty or more *geisha* who perform the Miyako Odori. They are the most beautiful of all the Japanese *geisha*, and even their dresses and hair have a style not to be seen elsewhere. The theatre is known as the *Kaburenjo*, or theatre for dancing and singing. It is a building in simple, native style, without pretentions to anything greater than what goes on within. After the manner of threatres the stage is higher than the auditorium, but covered with the soft matting of the native floor, over which the white-tabbied feet of the dancers move with a soundless grace that weaves a spell over the dullest mind. Tickets of admission are of various classes, the holder of the highest class ticket being taken into a special room on arrival at the theatre, and treated to tea by one of the fair maidens who take part in the dance. Naturally most of the young men endeavour to secure this special ticket. It will, therefore, be seen that the theatrical manager of Japan knows how take advantage of human nature in a surer and more aesthetic way than his even more money-loving confrère of the West. To a foreigner the tea is anything but attractive, being served after the manner of the famous *chanoyu* ceremony, a perfect art, but a tea bitter and unpalatable to a European. The wonderful decoction is usually all consumed, however, for since it is made in one's

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THE MIYAKO ODORI, KYOTO—NO. 1 MOVEMENT LEFT TO RIGHT.

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NO. 2. MIYAKO ODORI: MOVEMENT LEFT TO RIGHT.

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presence by one of the most beautiful of maidens, how could any man refuse it? To have even tasted the *usucha* of the Kyoto dancer is a mark of distinction many wish to cherish and remember. And the custom is certainly a much more alluring advertisement than the gaudy billboards with pictures of ballet dancers defacing the streets of British and American cities.

After tea, the dance begins and continues about one hour, after which that batch of guests must retire and give place to the next audience, which has been patiently awaiting its turn. There are usually five dances a day, and some eight hundred are admitted to each performance. The *geisha* are divided into sets, and one set does not dance more than once a day. Each set is again divided into three: the chorus, with *samisen*, consisting of ten singers, called the *jikata;* next the orchestra, consisting of ten players on the *taiko* (drum), the *Tsusumi* (a drum beaten with the palm of the hand) and the flute; and last comes the dancers, thirty-two in number, all in the most gorgeous but becoming costumes. Thus there are fifty-two performers on the stage. The stage is draped on three sides in white satin with purple damask borders, and in the center of the scene is a pine tree, with a bamboo on the right and a plum tree on the left. Over the arch are draped silken fabrics in gold, scarlet and brownish tints; while the ceiling is ornamented with bunting in pink, brown and white, with artificial flowers representing wisteria, the whole being brilliantly illuminated by electricity.

Last year the first piece that came on was entitled: "The New Year's Snow," because that was the subject given out by the Emperor for the poetical contest of the year; and the scene chosen for the stage was that of Higashiyama, a mountain near Kyoto, which was represented under winter snow. On the right *hanamichi* sat the singers, with the orchestra arranged on the left *hanamichi* while the dancers came gliding in over the stage like a wave of liquid colour ethereal alive. The second dance was entitled "Gathering young greens by courtiers," and depicted a Court scene during the Yedo period. While dancing each girl held in her hand a dainty flower basket, pretending to be gathering young greens as she went through the graceful movement. The third dance was named "The Peach Blossoms of Fushimi Castle," and was intended as a laudation of the feats of the *Taiko*, Hideyoshi Toyotomi. The fourth dance was exquiste to a degree, representing "Firefly Hunting on the Banks of the River Mitarashi," with the grounds of the Kami Kamo shrine in the background. The fifth dance was a picture of "The Ginkakuji Temple by Moonlight" in the Muromachi era, the old temple being one the most historic in Kyoto. Not least beautiful was the next scene, charmingly named "The Maple Trees on Mount Kita," the dancers representing an excursion to view the beautiful red maples, during the Genpei era. The seventh scene was entitled: "A Snow Scene in the Court of the Empress," and was set in the Fujiwara era, centuries ago. Next came a delightful dance called "The Willow Among the Cherry Blossoms at the gate of Sujaku," in which one got a glimpse of Kyoto life in ancient times. From this brief description it will be seen that the programme was one rich in beauty and

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interest beyond words. It began with the good wishes of the New Year, and then carried the eye and ear through the various periods of Japanese history with the passing manners and customs, showing the evolution of the nation and the deeds of love, beauty and patriotism by which Japan has come to be what she is. The winter scenes suggested the age of struggle, and the final spring scenes the modern age with the prosperity, renewed life and hope for the future. Compare this form of entertainment with the inanity and usual meaninglessness of an occidental *ballet* dance, or an operatic performance in some foreign tongue suggesting a far fetched and bathotic passion of some remote period in Italian or Teutonic history or mythology, and one will at once decide which has the more beneficial and enduring effect upon the nation.

The subjects selected for this year's Miyako Odori promise as interesting a representation of art and history as any that have been given in the past. The general theme is from the Ise Monogatari, a classic of Japanese literature of the Fujiwara era, written by the poet Narihira, who may be called, the Byron of Japan. The first dance will represent the winter moon shining silvery on the plum blossoms, being the subject given out for the poetic contest by his Majesty the Emperor, this year. The second dance will depict the plum blossoms under the veil of the spring moon in the Gojoin garden, Kyoto, being a poem by a Narihira. The third scene will portray the iris blossoms on the marsh at Yotsuhashi in Mikawa, where the poet Narihira recited a poem to his sweet-heart long ago. The fourth dance will represent another scene in the life of Narihira, entitled: "The Cuckoo Singing in the Court of Prince Kaya-no-miya," an Imperial Prince with whom Narihira used to colaborate in poetry. The fifth scene will show where Narihira met the lady of his heart, being set on the coast of Ashiya in Settsu: "Strolling on the Ashiya Shore." The sixth dance will indicate the spot where the famous poet composed many of his verses, and will be entitled: "Autumnal Leaves on the Banks of the River Tatsu." Next will be shown a scene called: "The Snow at Ono-no-sato," in memory of the visit of the poet to offer consolation to Prince Koretaka who was then in grief. The last scene will take one to the "Cherry Blossoms on the River Sumida," a spot where Narihira composed several of his most charming poems. One of them an ode to the Miyako Odori, another of a fisherman thinking of his ladylove far away.

After the conclusion of the season of the Miyako Odori, which lasts usually about twenty days, another dance begins across the river, in the Suikokwan. This is known as the Kamokawa Odori, which begins about the first of May and goes on for about twenty days. It is practically a continuation of the Miyako Odori for those who have not yet tired of it, or have not been able to witness it. On the whole the setting is inferior to the stage of the Miyako Odori, though the costumes are equally beautiful and the dancing as fully artistic. The theme is, however, considerably modified. The scenes are more suggestive of nature than of human passion or history. The year before last one of the dances was entitled: "The Kiyomidzu stream," one play with eight scenes: first some river scenery; then plum blossoms at the

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NO. 3. MIYAKO ODORI: LEFT TO RIGHT.

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NO. I. KAMOGAWA ODORI : LEFT TO RIGHT.

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NO. 2. KAMOGAWA ODORI: LEFT TO RIGHT.

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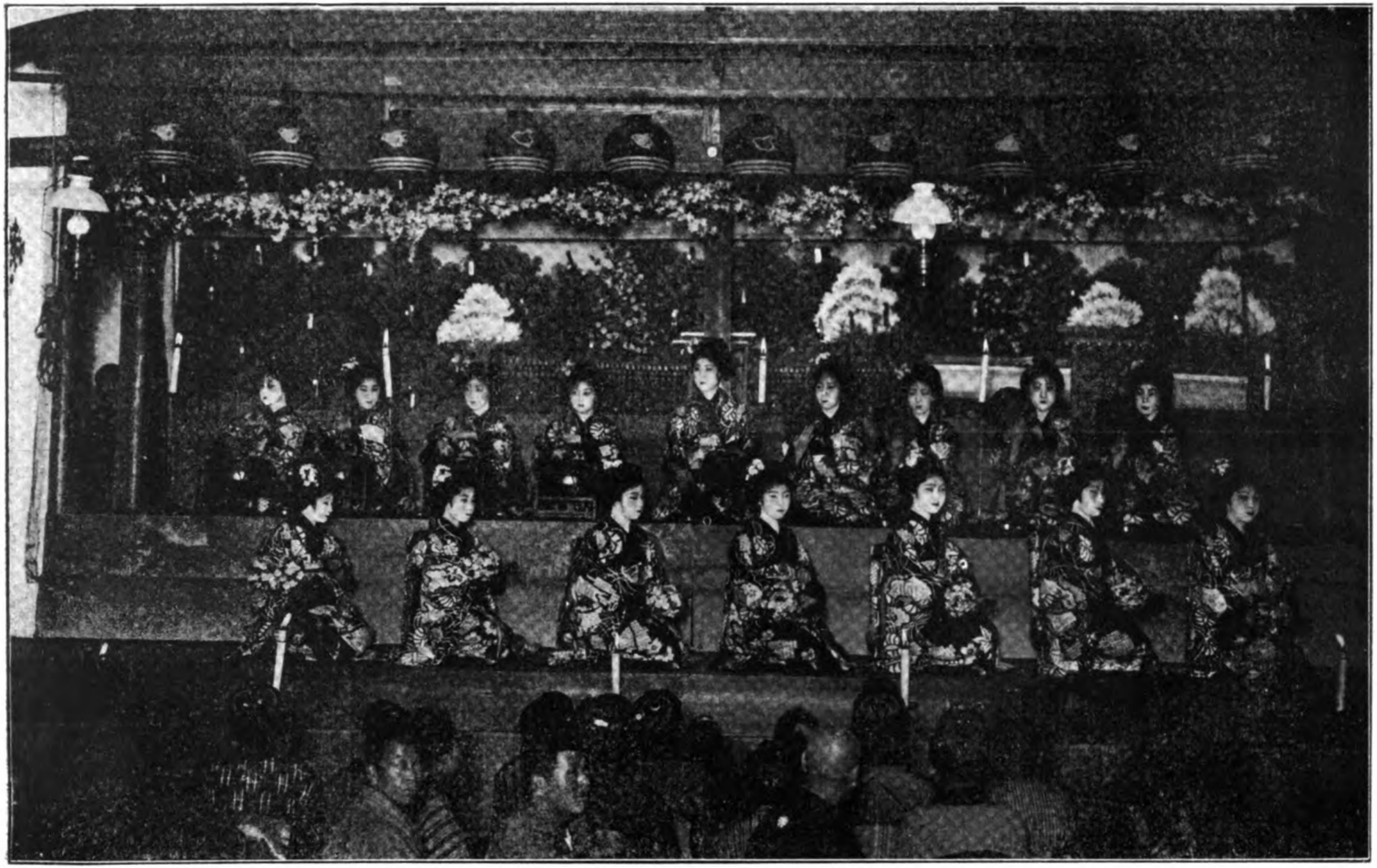

NO. 3. KAMOGAWA ODORI: LEFT TO RIGHT.

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Tenman Shrine; summer evening by the Kagiya sea; the Atokoyama Hachiman shrine in Autumn; the altar of the shrine; a snowy evening on Inari hill; the Gojono bridge; and lastly, the cherry blossoms at the temple of Kiyomidzu. These names are surely sufficiently suggestive of poetry to assure the would-be visitor of all the pleasure that can be derived from so artistic a a protrayal of life and beauty as they have borne the burden of time and bravely and faithfully handed it on to posterity. One wonders whether those light-hearted maidens, as they look back and carry us with them over the vast expanse of their nation's history, realize all that it means; and yet one does not so much care whether they do; for are they not a part of it themselves, and who is there of us that ever realizes the part he is taking in the drama of life? Like the birds and flowers in the rare scenes they depict, the maidens are parts of the play, giving it the human touch without which no art, however faultless in technique, can be really art. They suggest, too, how much woman has had to do with human history, what a power for good or evil beauty has been in life; and they lead us to hope that she who can so adequately suggest and portray in graceful movement the poetry and music of existence, is as adequately protected and shielded, by admiring manhood, from all that would undo her.

LOVE

O the bitter-sweet of love!
Like a lily fair unfurled,
'Neath the blue of heaven above,
Yet hidden from the world,
Ever silent, ever pure,
'Mid the herbage of the moor.

—*Prince Aki* (740 A.D.)
Tran. by J. Ingram Bryan.

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JAPANESE COMMUNICATIONS

By COUNT TADASU HAYASHI

(MINISTER OF COMMUNICATIONS)

THE foundation of the Japanese Empire was facilitated by means of communication by sea, when the Emperor, Jimmu Tenno, more than two thousand years ago, landed in Yamato from Kyushu, and began his Imperial reign. Even before that (how long we do not know) our ancestors, the Yamato race, came to the isles of Nippon by sea from the Asiatic continent, or the islands of the Pacific, or from both. At any rate, from time immemorial, the sea has been our chief means of communication and transportation; and from the very earliest times we have been in more or less constant communication with China, Korea, the South Sea Islands, and even with India and Siam. As civilization advanced and the government became strong, our shipping accordingly increased, and all matters of navigation and maritime transportation came under the control of the central authority. From 669 A.D. to the year 1100 the art of shipbuilding made rapid advancement among the Japanese; and the sphere of navigation so far extended that our seamen were found along all the coasts of the Far East. At the beginning of the twelfth century when the government came under the control of the great military families, and feudalism began, a still greater impetus was lent to communications, and marked progress was made in the art of navigation. Laws were enacted relating to marine, and a regular transportation policy was laid down. In the thirteenth century our shipping had grown to the extent of sending vessels to the South seas, Siam, India and even across the Pacific. The demand of the succeeding four centuries for warships had much influence on the development of shipbuilding and models. During the later part of the sixteenth century Hideyoshi instructed various lords to construct vessels of war; and one of them, the Nippon Maru, had a tower and mast in the center, not unlike the latest American battleship. This marked the beginning of a new epoch in the history of shipbuilding in Japan. Under the auspices of Tokugawa Iyeyasu foreign trade was greatly encouraged and ships from Spain, Portugal, England and Holland visited Japan. With one of these came the Englishman, Will Adams, who first taught us how to construct ships after the European model, a feature henceforth observable in our sea craft. Then came the action of the *Bakufu* in prohibiting all navigation to foreign countries; and from this time to the end of the Shogunate we made little progress in communication by sea. The Japanese are of too progressive a spirit, however, to submit long to such restriction and thus remain in inglorious ease. So, after the Restoration our people at once gave vent to their true disposition and

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utilized every opportunity to extend their influence as a sea-faring race. To-day we have water communication along all the coasts of the Far East; and our ships reaching almost every corner of the earth, are among the finest in model and appointment to be seen anywhere. The total tonnage of our merchant marine is now upwards of 1,500,000.

Equally remarkable has been our progress in the last fifty years in the development of communications by land. Accomodated as we now are with every means of modern communication by land, it is difficult for us to know exactly how our ancestors were able to get along in the days of long ago. As far back as 646 A.D. we had our system of post-horses and couriers, just as they had in Europe, but these were for the despatch of government business and were not at the disposal of the public. By the end of the eighth century, however, a system of stage horses was established in the vicinity of the capital and along the two main highways through the central provinces of the Tōkaidō and the Tōsandō, but the main purpose was still for military, judicial and other uses, the general public not being allowed to enjoy the advantage of them even for trade or travel. In the beginning of the seventeenth century when Yedo became the Shogun's capital, the numerous processions of *daimyo* along the several highways to Yedo, caused not only an improvement of the roads but an increase in facilities of travel and transportation. By the end of the century postmen's guilds were organized for the delivery of letters and parcels; and a great increase of trade and industry began to make itself felt on the means of communication. The three large cities of Tokyo, Kyoto and Osaka were now regularly connected by post-men; and under this example set by the Tokugawa government, the more influential of the *daimyo* started a system known as the "tri-monthly" post, being despatched three times a month to Yedo, carrying letters and parcels for the general public. This system prevailed up to the Restoration, when foreign methods of land communication were adopted, and a modern postal system inaugurated, with post offices in all the principal places of the Empire. In 1873 the whole postal system became a monopoly of the Government; and in 1887 a Department of Communications was established for the management and control of the business relating to posts and telegraphs. Now we have post offices in every village, as well as in the colonies and settlements, of the Empire. At the present time our post office department transmits about 1,500,000,000 letters and post cards annually, while the number received is over 1,400,000,000. The number of parcels sent each year is now over 19,000,000 and those received number some 18,000,000. Our foreign mail matter reaches the extent of about 30,000,000 sent out and about 27,000,000 received each year. Japan is a member of the International Postal Union and in regular postal communication with the whole civilized world. Our postal system offers all the facilities for foreign and domestic postal money orders that are at the disposal of the public in the countries of the West, while our *furikae* system is even more convenient than anything of the kind in most countries abroad. Moreover

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our Postal Savings Bank system is increasingly patronized and is proving a boon to the smaller depositors of the nation.

The construction of the telegraph and telephone systems of Japan has really opened a new feature in the history of our communications. The first telegraphic instrument seen in Japan was introduced by the prince of Satsuma in 1858. The first telegraph line was set up in 1868, between Yokohama and Tokyo, under the auspices of an English engineer, Mr. Stone, who is still in the Department of Communications. At first the the messages were few; but with the progress of modern ideas and the increase of trade, the lines extended and came more into use, until now every corner of the Empire is in telegraphic communication, and our cable system is connected with those of the great cable companies of the world. Not less remarkable has been our progress in the science of wireless telegraphy, our aerograms now sweeping across even the Pacific Ocean. Our success in the Russo-Japanese war was largely due to the aid of wireless telegraphy, using secret signals understood only by our own navy. We now transmit about 58,000,000 domestic messages a year, and some 2,700,000 foreign telegrams, with revenue of more than 8,000,000 *yen* and an expenditure of over 5,000,000 *yen*.

The telephone was introduced into Japan in 1877, the year after Mr. Bell's great invention, the line being first opened between Tokyo and Yokohama. For a considerable time there was much discussion as to whether the telephone business should come under the management of the government, but in 1891 the matter was finally decided and the telephone system became a government monopoly. The government at once undertook to put the system in a well-ordered condition, and although for some time the number of subscribers was comparatively small, after the war with Russia a great increase of applicants took place. Now our telephone system covers most of the Empire, with an income of nearly 5,500,000 *yen* a year, and an outlay of some 2,000,000 *yen*.

A WISH

O Bay of Ise, wild and fair!
Would your white waves were flowers rare:
That I might gather them and bring
My love at last so fair a thing!

—*Prince Aki* (740 A.D.)
Tran. by J. Ingram Bryan

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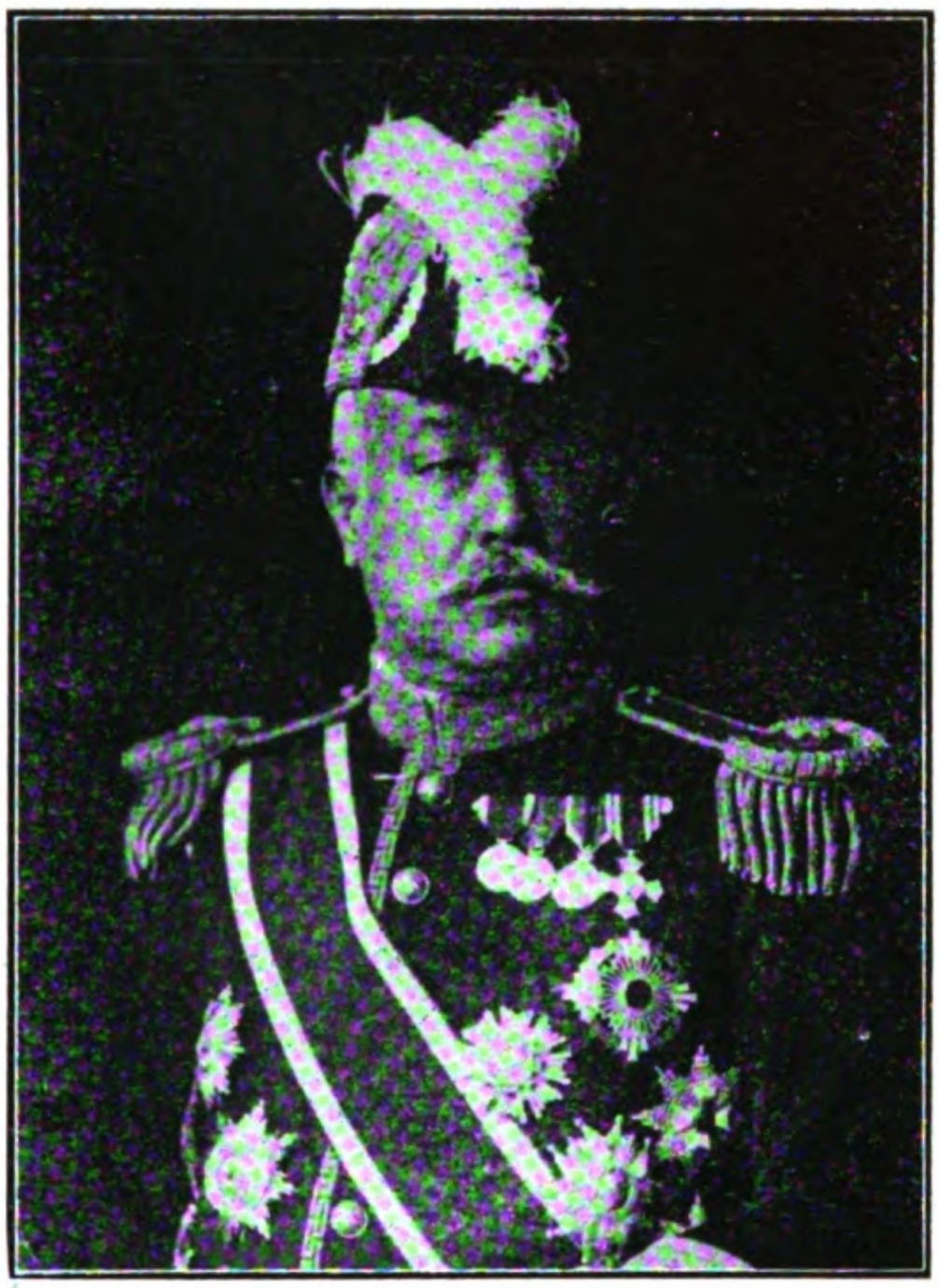
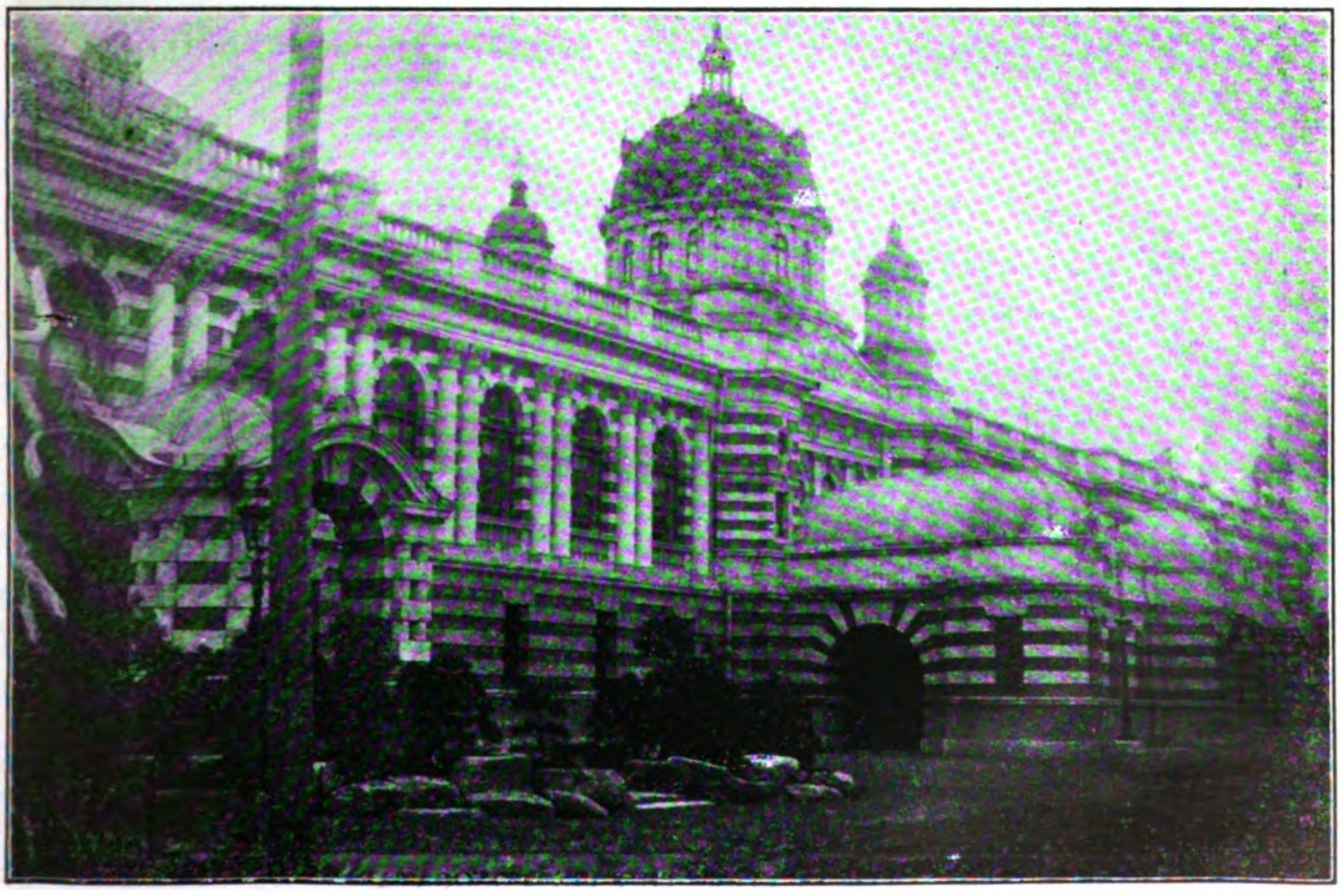
W. H. STONE ESQ. OF THE DEPARTMENT OF COMMUNICATIONS, TOKYO.



COUNT HAYASHI, MINISTER OF COMMUNICATIONS. *Le Comte Hayashi, le Ministre des Communications. Graf Hayashi, der Minister der Verkehrswésen.*



DEPARTMENT OF COMMUNICATIONS BUILDING, TOKYO. *Bâtiment du department de Communications. Gebäude des Verkehrsminsteriums.*

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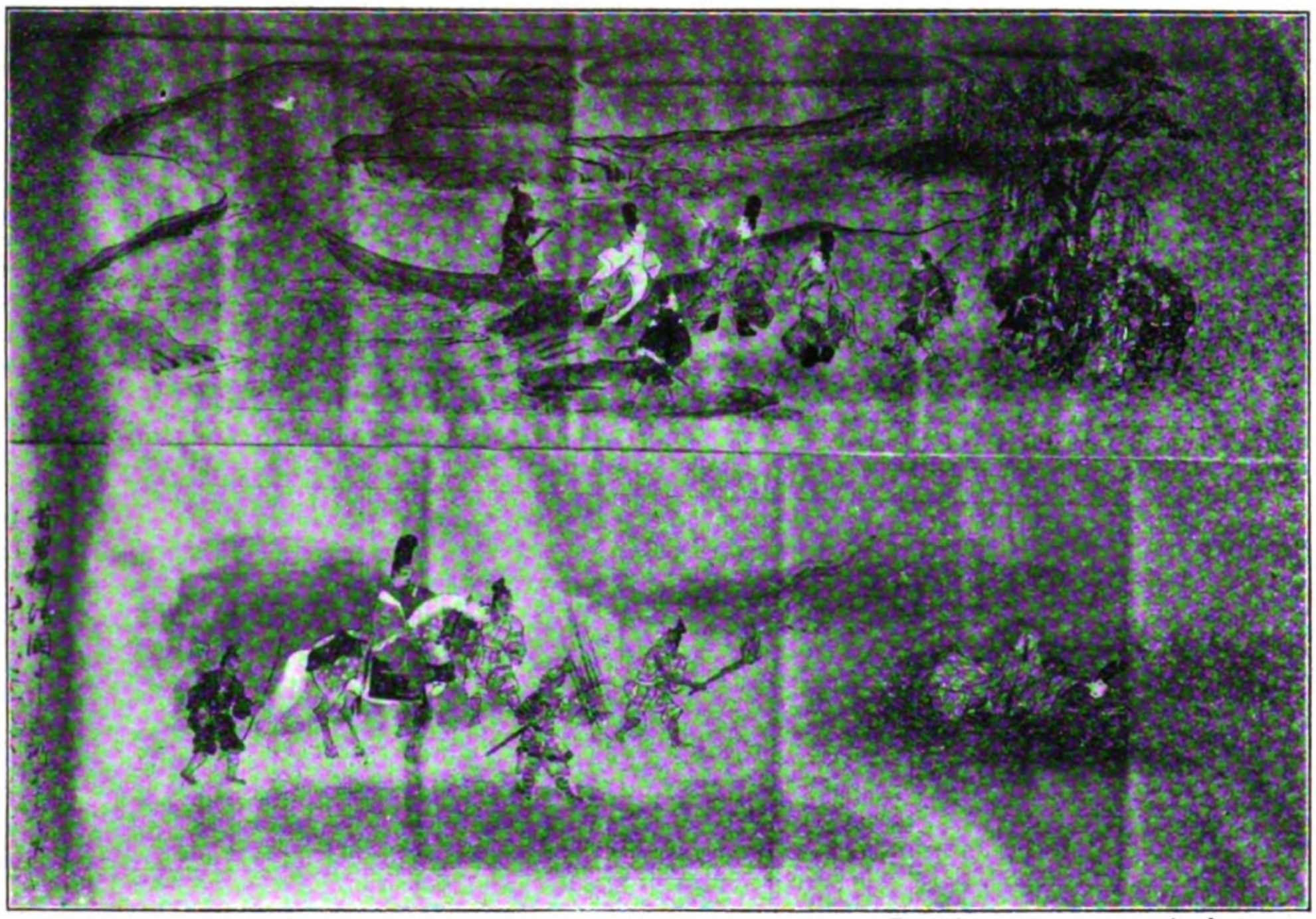
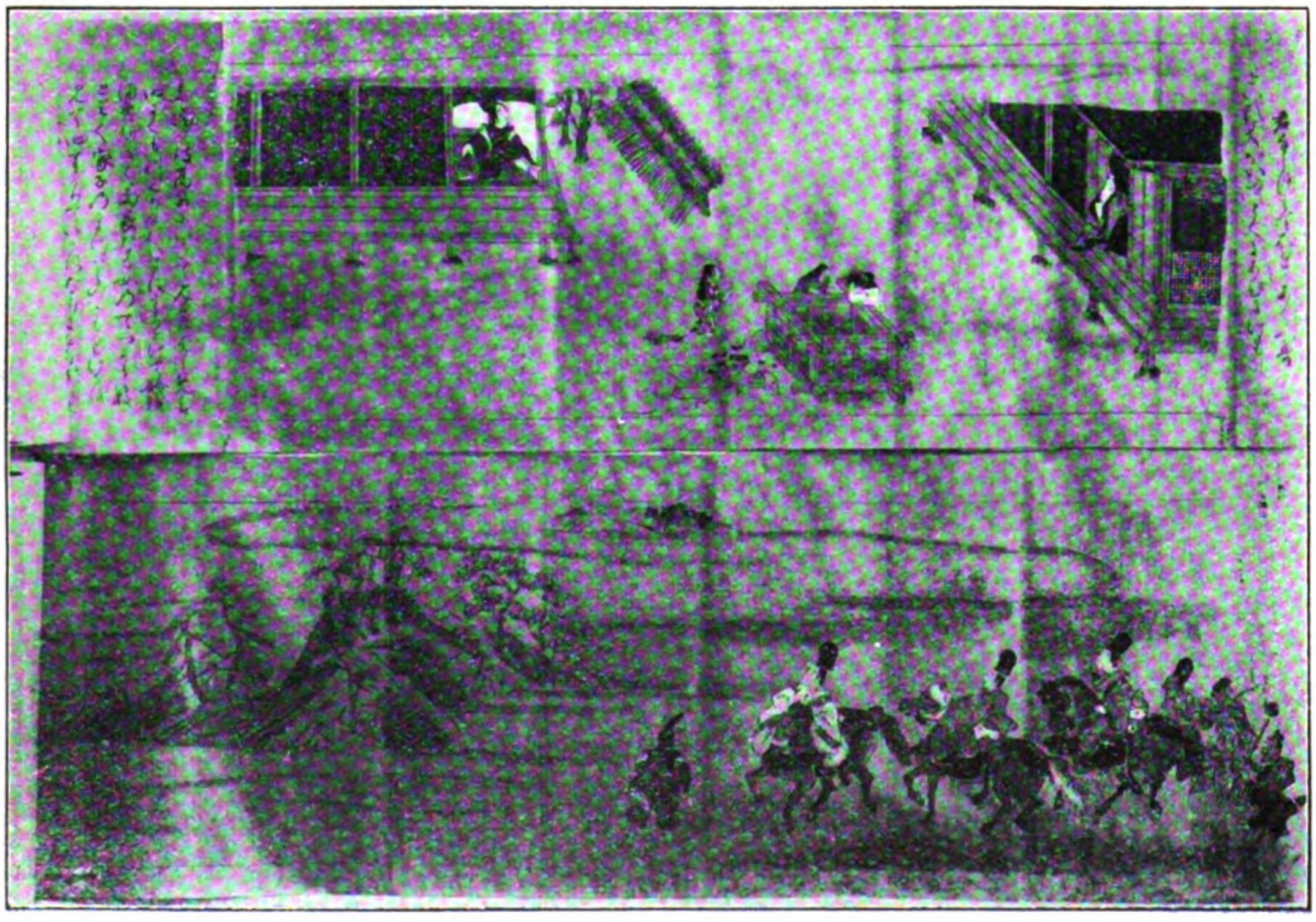


ILLUMINATED PORTION OF THE ISE MONOGATARI. *Parties illustrées de l'Ise Monogatari. Illuminierte Seiten des Ise Monoratari.*



ILLUSTRATIONS FROM THE ISE MONOGATARI.

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THE ISE MONOGATARI

By DR J. INGRAM BRYAN AND PROFESSOR N. NAGAI

WITH the single exception of the *Taketori Monogatari*, the work under review is the oldest specimen of Japanese prose fiction extant. As a specimen of early Japanese prose it is unrivalled, being systematic in arrangement, with an elegance, conciseness and perspicuity of style that are not to be found in some of the more familiar works of Japanese writers. The *Ise Monogatari* possesses all the qualities that are usually comprehended under the term "classical." In form it is a short novel, relating the love adventures of a gay young courtier named Narihira, and his journey to the east of Japan, then a region full of terrors to the traveller from the capital. For a work of the Heian period (850-950) it is indeed remarkable. The *tanka* verse in it is esteemed by Japanese scholars as of more than merit, while the prose style is studied as a model by all Japanese writers.

It may be worth while to explain that the word '*Monogatari*' means a tale; and the *Ise Monogatari* is a series of tales, interspersed with poems, describing the adventures of the poet; for Narihira himself is believed to have been the subject of most of the experiences therein related. Tradition will have it that the poet was a man of prepossessing appearance, extremely handsome, and that all the ladies of the day were wont to fall in love with him. If the work is really autobiographical the author may not be too safe a guide as to the impression he made on the society of his time. But that he entered heartily into the escapades narrated, there is no reason to doubt; and the picture is a remarkable revelation of the customs and morals of some the people of the period. The love passion of the time appears to have been much more affecting and demonstrative than anything of the kind in modern Japan, and the relations between the sexes of a much more free and informal character. Such authorities as Dr. Haga and Dr. Fujioka are persuaded that while Narihira wrote the original narrative himself, the present work is the result of later editors, to whom it is possible that we owe some interpolations.

The poet Narihira was the son of Prince Ahō, a child of the Emperor Heijo (596-599), and his mother was the Princess Ito, a daughter of the Emperor Kwanmu; so that we are to look upon our hero as none other than a Prince of the Blood. His princely father had made him take the position of a common subject of the Empire with the family name of Ariwara. His official rank was Lieutenant General of the First Imperial Guards. Young Narihira was rather a headstrong boy, and early showed a fondness for profligate adventure. History records of him that he was a man of many amours and equally numerous regrets. Like other poets we have heard of, he was frequently given to melancholy; and in his hours of dejection he was wont to find peace in poetical composition. For this reason he excited pity in the hearts of the fair maidens of his day, some of whom evidently succumbed to his ardent but fickle passion.

These episodes in his career the poet loved to narrate in fine prose, and to ornament with the choicest morsels of his poetic genius. When his book appeared the ladies of the period went crazy over it, and frequent references were made to it in the *Makura-no-soshi* and other subsequent works. Even now after so many centuries, its popularity is unabated, all Japanese men of letters making a serious study of it, and all young people delighting in its diverting episodes. The commentaries and criticisms that have appeared in reference to it, would make a fair library of Japanese literature. There are some 120 tales in

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the book, and the poetry is of greater extent than the prose.

A few examples from the tales in the *Ise Monogatari* will give some idea of how the work proceeds.

"Once upon a time a certain man, who fell in love with a fair lady of Gojo, Kyoto, used to make secret visits to her night after night. Suspecting that his passing through the gate so regularly would attract attention, he later used to crawl through a small breach in the tile wall behind. For some time no one knew of his habits; but at last he was discovered; and the master of the house gave orders that a sentinel was to be placed on the watch. As the lover came upon the watchman, and was thus prevented from visiting his sweetheart, he went away in despair, and wrote these lines for his consolation.

Hito Shirenu
Waga kayoiji no
Seki mori wa
Yoi-yoi goto ni
Uchi mo
Nenaran.

Oh plague the luckless watchman,
Who bars my passage there!
Would early sleep might choke him,
That I could meet my fair!

When the woman read the poem composed by her lover, she complained to the master of the house; and his heart was so moved by hearing of a passion deep enough to produce so spirited a poem, that he at once gave the lovers permission to meet as often as they liked."

Here is another tale: "Once there was a man who travelled about the country for purposes of trade. His son had been the playmate of a neighbour's daughter from childhood. Now grown up and in the flower of youth the pair naturally fell in love. The youth confessed his passion in a verse that moved the heart of the girl profoundly, and in a short time they became man and wife. For some time their days passed like a happy dream. Then the satiated spouse began to tire of his fair wife, and found a counter attraction in the province of Kawachi. When he left home on these mysterious visits, as he freqently did, his wife saw him off with the best of good grace, as if quite glad to get rid of him. Her seeming pleasure at his habitual absence caused him to become suspicious that she was as fickle as himself; so one night as he went out, he pretended to be going as usual to Kawachi, but instead, he hid himself in a grove near the house. It was a wild night, with a fierce wind moaning in the trees. As he watched and listened, his wife, utterly unaware of his presence, dressed herself in her best, reclined through the open window, and sang this song:

Kaze fukeba
Okitsu shiranami
Tatsutayama
Yowaniya kimi ga
Hitori-Koyuran.

The wind is loud and shrill,
The rough waves crested white;
While there on Tatsuta hill,
Alone at dead of night,
My lord must wait
Till, Oh, so late!

The husband hearing this expression of the yearning of his true wife's heart for him alone in the dark mountains of Tatsuta in the chill night winds, without the least bit of jealousy in her nature, was moved infinitely with pity and remorse. Henceforth he found no pleasure in visiting Kawachi, and returned to his wife with whom he remained faithful unto death."

Another of the tales relates a dream experience, thus: "Once there lived a man who was accustomed to receive secret visits from his ladylove. One day a letter came from the lady in which she said: 'Oh, love, I dreamed to-night that I had a visit from you.' To this the man replied with the following stanza:

Omoi amari
Ide nishi
Tama no aru naran
Yofukukaku
Mireba
Tama musubi seyo!

Last night my heart was so aflame,
My spirit slipped away
And found you waiting just the same!
O, next time, love, I pray,
Embrace me till I stay!

The next is an Enoch Arden tale, but without the self-repression: "Once there lived a man whom some untoward circumstance had separated from his wife. After wandering about without

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her for years through strange lands, he came to a house where a woman's face attracted him. It was the woman that of old had been the companion of his heart. There was mutual but secret recognition. Once when the two were quite alone, the man chanted this verse in her hearing:

Ini-shie-no nioi wa
Izura sakurabana
Chireru ga goto mo
Nari ni keru kana

O blossom of the cherry
Where is your old time fragrance?
You seem so bright and merry,
But you're soon about to fall.*

Upon hearing the poem, the woman's cheeks became wet with tears, and she lamented her change of circumstances. Whereupon the man chanted another stanza, thus:

Koreya kono
Ware ni omi-o
Nogare tsutsu
Toshi tsuki
Furedo
Masari gao-naru.

With face averted,
Much disconcerted,
She yet the lovelier seems;
Though she be older
And I seem colder
Her face the sweeter beams.

On hearing this, the woman blushed with natural pleasure; and the man, after the custom of the time, took off his kimono, and presenting it to her with a few other gifts, silently slipped away."

Again we have a story which says: "A certain man who lived in the province of Mutsu, was over head and ears in love with a woman of the place; and, as she returned the passion, she was thrown into a fit of melancholy, when he informed her of his intention to visit the capital. She accompanied her lover as far as Miyakojima in Okinoi, where, after having sakê together, she sang him this song:

Okinoi de
Mio yaku yori mo
Kanashiki wa
Miyakoshimamabe no
Wakare
Narikeri.

My love leaves for the capital
To-day at Okinoi,
Our parting is not *capital:*
Severer far than fire!*

"As soon as the worthy lover heard this song, he was so charmed that he could not leave the lady of his heart, even for a few days' visit to the capital, and so, to her rapturous delight, abandoned the trip."

The next tale informs us of one of those accidental love escapades of which the poet was so fond: "It happened once on the Ukon riding ground in Kyoto that a lady's covered palanquin was resting. At the bamboo-screened window of the *norimon* a man caught a glimpse of the beautiful face of a woman. The man, who was of high rank playfully hummed the following verse:

Mizu mo arazu
Mi mo senu hito no
Koi shikuba
Ayanaku
Kyoya
Nagame kurasan.

Only a glimpse, yet not in vain;
But who a glimpse could love?
For life would be a constant pain,
As I this moment prove:—
Standing by this car:—
So near, and yet so far!

Upon this the fair youth heard a faint murmuring music in which he detected these lines:

Shiru shiranu
Nanika ayanaku
Wakite iwan
Omoi nomi koso
Shirube narikeri.

Whether or not you know,
Whether or not you see,
You need not love forego!
Follow your heart, like me.

Thus the couple trifled with each other that day; but the man would not be content until he found out who she was and the place of her abode....."

The story thus breaks off abruptly, leaving us to make our own inference.

From the few examples given, it will be evident that the naturalism of so much of modern Japanese literature is by no means modern.

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* The poem means that the woman, once fair as the cherry blossom, is not as fresh as of yore, having somewhat faded with time: her youth has passed into matronly middle age.

* In the original there is a play upon the world "Miyako," which means capital and also the place where the lovers part; and the lady assures her lover that the separation gives her greater anguish than to lay her body upon fire and be consumed.

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THE SHOSO-IN AT NARA

By ONZAN

THE name *shoso-in* was originally given to warehouses built for the special purpose of safely keeping family treasures, or articles of historical value; and in ancient times every institution of importance had its strong-room of this kind for precious relics, including the Imperial Court and all the more prominent temples of the Empire; but at present only two of these *shoso-in* remain: that in connection with the Imperial palace in Kyoto, and the more famous one at Nara.

This historic building is on the grounds of the Todaiji Temple, north of the celebrated Nara *Daibutsu*. It is 108 feet long, 31 wide and 30 high, with three apartments, each with a separate entrance. The floor is eight feet above the ground, and the roof is covered with tiles. The building is framed of huge triangled timber after the form of a well-crib, known as the *kuroki-yukuri* style, and is to-day the most perfect specimen of this ancient style of architecture in the whole Empire. Tradition says that the *Shoso-in* at Nara had its beginning in the year 129 A. D. when her Majesty, the Empress Kōken, on the occasion of the death of her father, the preceding Emperor, Shomu, had this great building erected to preserve the relics of the great ruler. But it is more probable that the present building was constructed in the year 756 A. D. when the treasures belonging to the illustrious Emperor were dedicated to the Todaiji Buddha, and a strong-room had to be erected to accommodate them. Thus, according to Professor Kurokawa, a noted authority on this subject, the Nara *Shoso-in* dates back to the eighth century. In any case it is quite clear that the building is among the oldest in Japan and that it contains certain articles once used by the Emperor, Shomu.

Each of the compartments of the building is subdivided into what are called the North, Middle and South rooms, each containing national treasures of great value. In addition to relics of the Emperor Shomu, there are gifts from successive rulers down to the Emperor Saga, 823 A. D., as well as gifts from various courtiers and famous men of ancient times. Among the more interesting relics of the Middle Department are ancient musical instruments, showing that as far back as the eighth century the art of music was sufficiently advanced in Japan to have demanded instruments of artistic make and quite admirable execution. Among these is a drum which probably came from China, a *wagoto*, or Japanese harp, a *biwa*, or three stringed violin, a *shaku-hachi*, or flute, and many precious stones, including pearls and crystals, as well as ornamental objects like *doban*, *kinkoban* and *tengai*, which were used in the Imperial procession of ancient times. One very interesting relic is a folding screen (*kanage-no-nyobu*) made from the feathers of wild ducks woven together with a marvellous degree of art, considering the time in which it was produced. There are also specimens of ink, pens, and paper used

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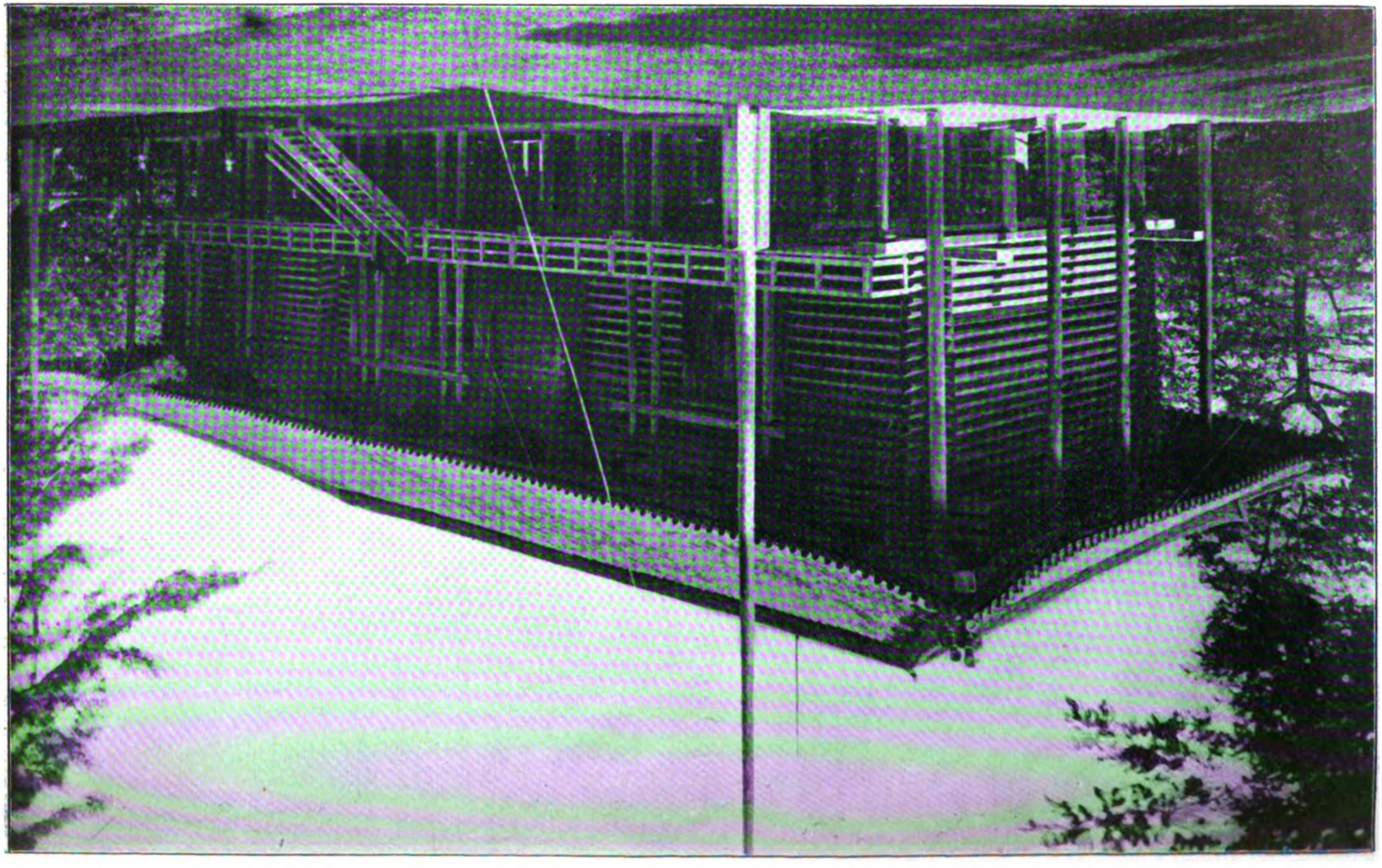
THE SHOSO-IN, NARA.



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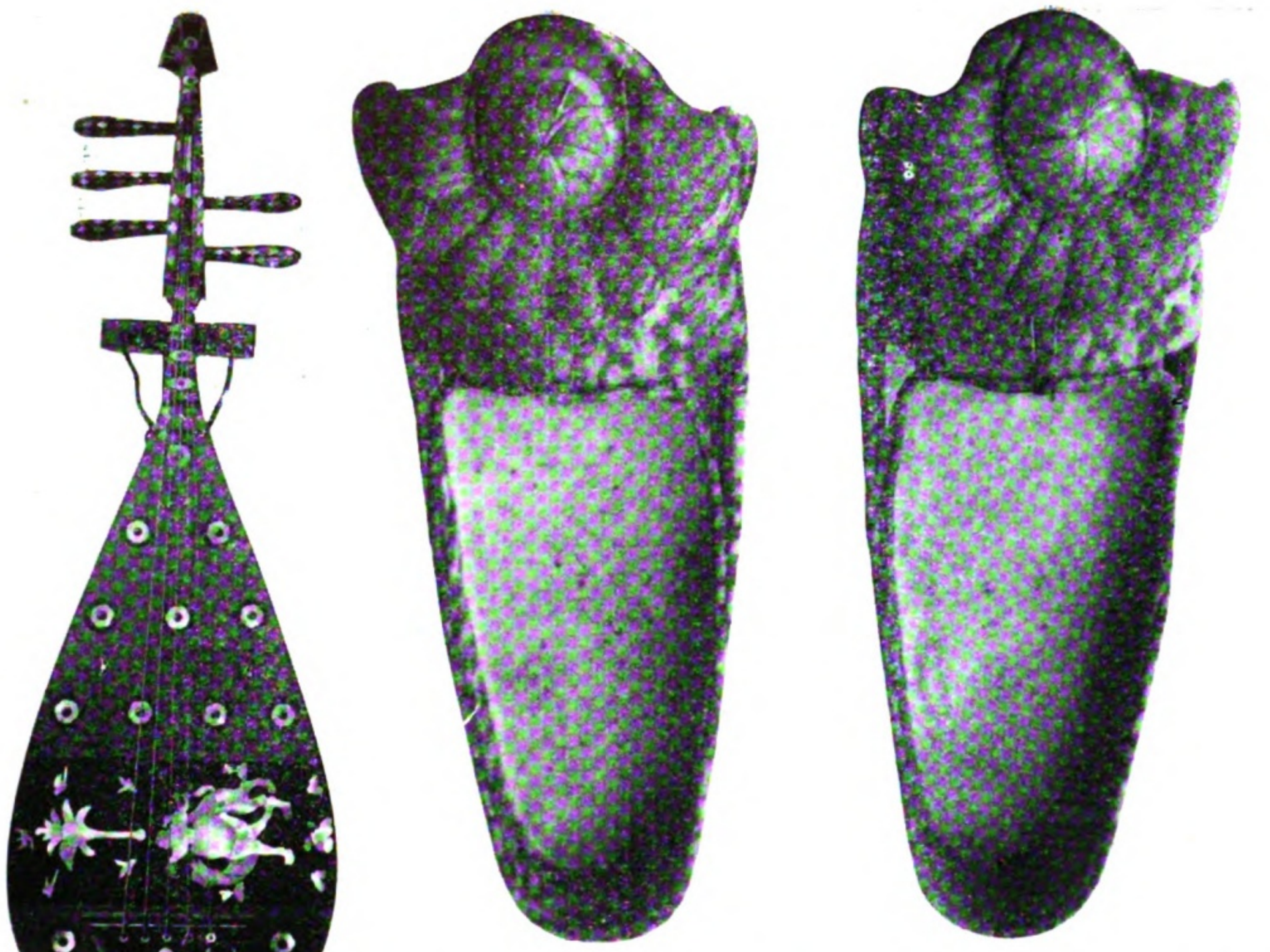
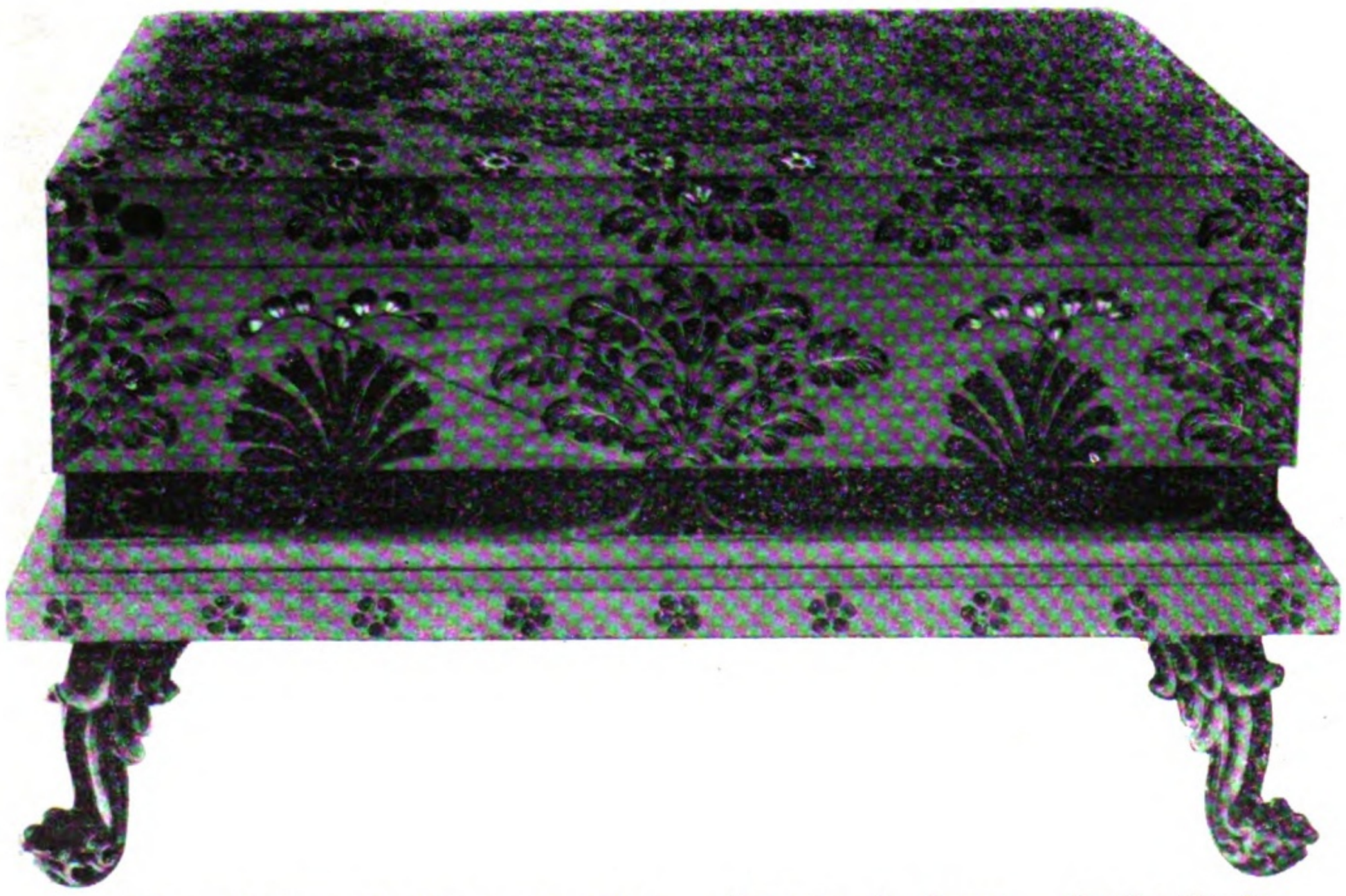


ANCIENT GOLD EMBROIDERED WORK FROM THE SHOSO-IN, NARA, *Chaussures de brocade. Gestickte Schuhe.*

MUSICAL INSTRUMENT
—BIWA—8TH CENTURY



ANCIENT CASKET IN SHOSO-IN, NARA. *Cassette Ancienne. Antike Truhe.*

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in ancient times, some of which came from China. There is one old writing brush (*fudê*) with the head quite worn off from constant use by some long forgotten hand, an object that always attracts the attention of visitors.

In the northern department are kept ancient weapons of various kinds. Among the more important of them are bows (*maruki-no-yumi*), arrows with the quivers for them, ancient halberds and swords, with armour, helmets and bridle-bits. Most of these belong to the Heian period. There is, further, a very interesting collection of dishes, spoons, braziers and water pitchers, all made of a substance resembling Britannia metal. Others are made of gilt copper. Some of the hanging censers are unusually artistic in design, and made of some kind of copper alloy. There are fine specimens of the same articles in silver, and some jars and cups of glass. A large brazier of marble is one of the more conspicuous objects in the museum, and another is a large sakê tank made of black lacquer. Inkstands and fireboxes in white agate are also to be seen. A more than interesting article is a stick of incense (*Kwosuku-ko*) of exquisite odour, which tradition says was presented to a Japanese Emperor by some foreign king, probably a prince of China.

Most of the articles in the southern room are representative of household use, such as mattresses, pillows silk cloth, plain and figured; rosaries, maces, crowns and various articles used by ancient emperors. Not less interesting among these objects are needles and scissors once in the hands of these ancient rulers.

For centuries it was the custom of successive emperors to visit the *Shoso-in* at Nara, worship at the Todaiji and inspect the treasures under its care. Many of the shoguns followed the Imperial example. When Yoshimasu, of the house of Ashikaga, went to see the treasures of the Nara *Shoso-in*, he was so taken with the famous incense stick that he wanted a piece of it, and got two square inches cut off for himself. His object was more amusing than religious, for he wanted in the next game of *kodo*,—a game in which the contestants have to guess the name of the incense from the smell of the smoke,—to have the fun of worsting the old-timers, who had made themselves famous as victors in the game. Not to be counted second, the great Oda Nobunaga also demanded a piece of the famous stick of incense. In 1692 the shogun, Iyeyasu, paid a special visit to the Nara *Shoso-in*, and took much interest in seeing that the national treasures therein were properly looked after and preserved. In the year 1875 a new museum was established at Nara, and some of the precious relics in the *Shoso-in* were removed to it for better preservation. When his Majesty, the present Emperor, went to Nara in 1877, he took occasion to inspect the *Shoso-in*, and took back with him a piece of the famous incense stick.

Instructions are now given by the authorities that the relics in the *Shoso-in* are to be carefully guarded as treasures of the Empire, and every attention is given to their preservation and safe-keeping. Twice a year all the doors of the great building are thrown open to have the place thoroughly aired and damp driven out. On this occasion officials of the Imperial Household are present, and sometimes scholars are permitted then to examine the objects

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for purposes of study and archeological investigation. The treasures of the *Shoso-in* are the oldest relics of ancient Japanese civilization, and are highly valued by the nation, not only as representing its advanced state in ancient times, but are revered as the very objects handled by the Imperial ancestors in the days of their residence on earth. Objects that are known to be 1,200 years old, may well command the interest and respect of citizens; and one cannot wonder that the Japanese look upon the *Shoso-in* and its precious contents with such veneration. The Horyuji temple at Nara also has some articles of great historical interest, but most of them are images and other relics in relation to Buddhism, which the nation does not regard as so important in representing the ancient civilization of Japan. From these one cannot so readily arrive at a conclusion as to the old customs of the past. The articles of domestic use preserved in the *Shoso-in* tell their own unerring story of the Japan of over a thousand years ago, and give some real insight into Japanese civilization during the Nara period.

In this respect Japan has some advantage over ancient Roman civilization; for the articles found in Pompeii are nearly all of metal or stone, which, though important, show but one phase of the life of the time; while those preserved in the *Shoso-in* are all of the material then in use, even to pillows and silk brocade, delicate materials liable to easy destruction, yet preserved in their ancient form. These give a picture of the remote past of Japan, with greater accuracy than anything found in Pompeii tells the tale of ancient Roman civilization. In the old fire-boxes of the *Shoso-in* are still the very ashes left from the fires lighted a millenium ago; and from these Japanese scientists have ascertained the nature of the fuel used in that far off time. It is indeed remarkable that a simple wooden structure like the *Shoso-in* should have so wonderfully escaped the ravages of time and the destruction of fire and war. Some of the fiercest battles of Japanese history have been waged in its vicinity, when famous temples were reduced to ashes, but no enemy ever thought of harming the treasures of the Imperial ancestors, a fact which tells its own story. Had the Japanese not had from remotest times that respect and reverence for the Emperor that they at present display, it is difficult to see how the Imperial treasures could have been thus preserved. Even the famous *Daibutsu* of the Nara Todaiji has been subjected to the fires of war, and has been repaired several times; but the *Shoso-in* still stands unharmed, a monument to Japan's love for the past, and her reverence for her rulers. This venerable building, portraying the long history of Japan and revealing the nature of her civilization at every period of its advance, is also an indication of her steady progress in material and mental revolution from times when the half of Europe was savage and America had no existence as a nation. There are those who tell us that Japanese history cannot be relied on till after the seventh century, and that the tradition as to all time previous is to be ignored; but who can examine the relics of the *Shoso-in*, as well as the many others which archeology has brought forth, without being convinced that her civilization must have been well advanced long before the seventh

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century, that if it does not go back to the time ascribed to Jimmu Tenno, the first Emperor, it at least must be placed not far this side of it. A nation with the civilization that Japan had in the eight century must have had a long history leading up to such achievement. Nations do not become civilized in a century, especially if they be in isolated sections of the earth. Japan must have had nearly one thousand years of preparation, to have reached the advancement she shows in the century when the treasures preserved in the *Shoso-in*, begin.

NIKKO

Loud falls the rain
On the pointed hills,
While the torrents roar
Fed by the rills.

Here dwell the gods—
A step from the sky—
Where the temple bell
Ringeth on high.

The song of the bronze
Bursts from the bowl
Like the voice of a god
Calling the soul!

It notes but the hour
For work or play—
'Tis Time on his rounds
Stealing the day!

Don C. Seitz

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ENGLISHMEN WHO HAVE HELPED JAPAN

By DR. J. INGRAM BRYAN

IN the story of diplomatic relations between Japan and Great Britain, briefly told elsewhere in this number of the JAPAN MAGAZINE, there was no opportunity of mentioning the names of the considerable number of British subjects who have had to do with the progress Japan has made in modern knowledge. The influence of British civilization upon Japan has come quite as much through British scientists, scholars, teachers and merchants as through diplomacy and politics. From the time of the Restoration a number of British subjects have been in the service of the Japanese government; and a large number of British merchants and traders have resided in Japan on their own account. From the first Britons enjoyed special privileges in Japan, as did the subjects of other nations, but when Lord Rosebery's government swept these away in July, 1894, British subjects in Japan submitted with good grace, and have ever since tried to work in sympathy with the Japanese government and people. There is little doubt but it was through the good-will of Britishers, not only in Great Britain and the colonies, but in Japan, that the Anglo-Japanese Alliance was made possible. This great compact between the two leading nations of the East and West has led to a cordiality that has effaced all recollection of the earlier reluctance of the British to acquiesce in treaty revision. And the unusual friendship evinced by Englishmen the world over for Japan when she was thrust out of her rights in the Liao-tung Peninsula by the triple protest of Russia, France and Germany, kindled a warmth in the heart of the Japanese that time will never cool. When Japan had at last to face the inevitable and to fight her Manchurian battles all over again, the sympathy and good-will, as well as the *loans*, of British subjects contributed in no small way toward her victories, and toward gaining for her the position of a first-class power.

This growth in cordiality of relationship between Japan and Great Britain is not, then, wholly of a political nature. It is to a large extent owing to the influence of individuals. While Britain has not had such a large influence on Japanese education as America and Germany, her subjects have, nevertheless, played a no unimportant part in assisting Japan to gain access to occidental knowledge. Among the more notable monuments to British scientists in Japan is the Engineering College, established in 1872 by Professor Henry Dyer of Glasgow. The college is now a part of the Tokyo Imperial University. Professor Dyer's sojourn in Japan is still most appreciatively remembered; and his former pupils are to-day among the more eminent engineers of the nation. This is saying much in a country where engineering skill is so essential to achievement, and where some brilliant feats of engineering have been accomplished in railway and other work. With Professor Dyer were associated Professor W. E. Ayrton, Mr. D. A. Marshall and Mr. George Cawley. Later came Professor John Perry and Professor Thomas Alexander; while, for some time Captain Brinkley was Professor of mathematics.

There has perhaps been no Englishman in the Japan of recent years, who has had more influence than Captain Brinkley. He has spent most of his life among the Japanese, and for most of that period he has been editor and proprietor of the *Japan Daily Mail*, one of the best edited and most influential journals in the Far East, and a leading

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authority on things Japanese. Captain Brinkley has always taken a deep interest in Japanese civilization, and is today perhaps the greatest living authority on Japan's language and customs. It is impossible adequately to estimate the influence of his long career as editor, public writer, author of books on Japan, as Tokyo Correspondent of the *London Times*, and as adviser to the Japanese Foreign Office from time to time, on the relations between Japan and Great Britain. Another name long connected with the science of engineering in Japan is that of Professor Charles West, who devoted about 30 years of his life to the service of the Imperial University. A man of gentlemanly character and bearing, a keen and intelligent observer of Japanese life, and a teacher beloved of his students, Professor West left an impression ineffacable on the Japanese. So deep was the grief at his death some three years ago, that a fund was at once created for a monument to his memory on the campus of the university, and the ceremony of unveiling the statue was honoured by the presence of the great scientists, scholars and statesmen of the nation. The names of Dr. Divers and Mr. R. W. Atkinson are also remembered in Japan for their researches in chemistry and for the encouragement they gave to scientific study. An Englishman, Dr. William Willis, did Japan's pioneer work in medicine after the Restoration. And the famous Englishman and connoisseur of art, Dr. Anderson, laid the foundations of Naval medical education for the Japanese. The foreign staff of the Naval Academy was from the first British; and one of these, Professor Arthur Lloyd, whose recent demise all are lamenting, was one of the ablest scholars ever in the service of the Japanese government. The influence of Professor Lloyd's 25 years of service in the cause of Japanese education would be difficult to estimate with any adequate degree of justice. He had been a fellow of Peterhouse, Cambridge, before coming to Japan; and after arriving in the country he took up the study of the Japanese language till it was mastered. He made also a profound study of Japanese civilization, especially in the realm of religion, and his books on Japan are among the most authoritative yet written. Professor Lloyd was an instructor in the Imperial University and the Higher College of Commerce, as well as at the Naval School. Japan will always do well to encourage the advent of such men for the cause of education, no matter what country they hail from.

The first Japanese warships and their guns were constructed by Englishmen, and the same was for many years true of the nation's merchant marine. The instructor in Naval Architecture in the Imperial University has always been a Britisher; and the present occupant of that chair, Professor F. P. Purvis, is regarded as one of the best authorities on his subject in the Far East. Under his instruction Japan has turned out some very efficient naval architects; and today Japanese shipyards have as efficient foremen and master mechanics as most of the yards abroad. It was an Englishman, Mr. H. N. Lay, who submitted the first scheme of railway construction to the Japanese government, and another Englishman, Mr. R. Vicars Boyle, who carried out the portion of the scheme which the government agreed to adopt. The earlier lighthouses of Japan were designed by Mr. Thomas Stevenson, the father of Robert Louis Stevenson, the celebrated novelist, and were erected by Mr. R. H. Brunton, who also assisted in the contruction of the first telegraph lines in Japan. Later Mr. Edward Gilbert, of the North British Railway, organized and developed the Japanese telegraph system along the main routes. The mint for Japan's new coinage was set up in Osaka by Major Kinder in 1871. The first man to use explosives for mining purposes was an Englishman, Mr. Erasmus Glover, in 1867; and the following year a Scotsman, Thomas Glover, sank the first European shaft in the now famous coal mines of Takashima.

So many Englishmen have had to do with modern progress in Japan that it is not easy to gather into a brief sketch

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like this all that ought to be said of them. Professor Foxwell of Cambrige was at one time in the Department of Economics in the Imperial University, Tokyo, and Mr. P. A. Hillhouse, of Glasgow, was at one time in the Department of Naval Architecture in the same institution. Professor B. H. Chamberlain, the celebrated sinologue spent the best part of his life in the Imperial University. Professor Seymour of the First High school has also given many years to the cause of Japanese education. Mr. W. B. Mason, principal outhor of Murray's Hand Book to Japan, was once in the service of the Japanese government. Then there are numbers of individuals, not connected with the Japanese government, who have had a no less beneficent influence upon Japanese civilization. Mr. John Carey Hall, British Consul General, Yokohama, a profound Japanese scholar and deep student of Japanese civilization, has always been looked on by the Japanese as earnestly interested in the modernization of the country, and his advice and opinions have had no small influence upon the good relations between Englishmen and Japan. Mr. Robert Young, Editor of the *Japan Chronicle*, though one of the keenest of critics, has had no little influence in keeping the nation up to time. Mr. Young is a merciless foe of all superstition and cant, and his writings in the *Daily Japan Chronicle* have had a considerable effect in modernizing Japanese ideas of religion and social procedure. There are also many British merchants in Japan, men of the highest probity and principle, who have had a marked effect upon Japanese civilization. The extent to which such high class business firms as Messrs. Sale, Frazer and Company, for example, have assisted in the development of Japan, would be difficult to appraise.

The influence of Englishmen on Japan has been still deeper than merely on the development of the navy and public works. The effect of English Literature on the political and speculative thought of the nation has been very great indeed. English is now taught in practically all the government schools, as well as in the provincial schools, of Japan. But Englishmen have done more than bring Japanese thought into contact with Anglo-Saxon philosophy and science. They have set before Japan British ideals of Justice and fair play and British ideals of religion and morality. The army of British missionaries in every corner of the Japanese Empire, many of them men and women of the highest scholarship, has had a profound effect in moulding the minds and characters of young Japan after occidental ideals. And the leading British firms in the open ports have set up ideals of justice and fair dealing that have in no small measure proved beneficial to the proper carrying on of commerce, trade and industry. From all these Englishmen the people of Japan now probably have come to know what Kipling meant when he wrote:

"The Saxon is not like us Normans.
His manners are not so polite,
But he never means anything serious
Till he talks about justice and right;
When he stands like an ox in the furrow
With his sullen eyes set on your own,
And grumbles, 'This is'nt fair dealing,'
My son, leave the Saxon alone!

Appear with your wife and the children
At their weddings and funerals and feasts;
Be polite but not friendly to bishops;
Be good to all parish priests;
Say "we," "us," and "ours" when you're talking
Instead of "you fellows" and "I."
Don't ride over seeds; keep your temper;
And never you tell 'em a lie!

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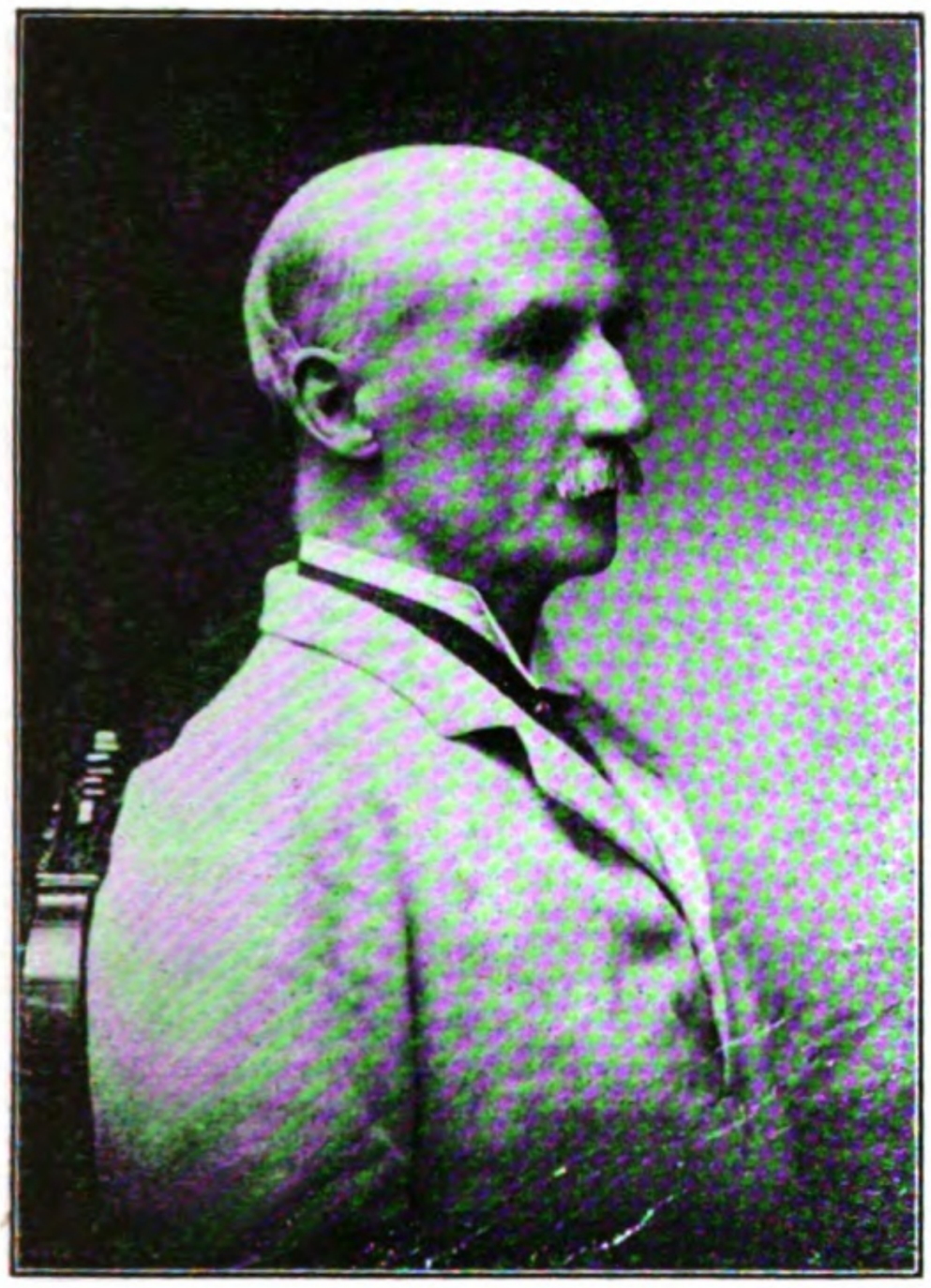
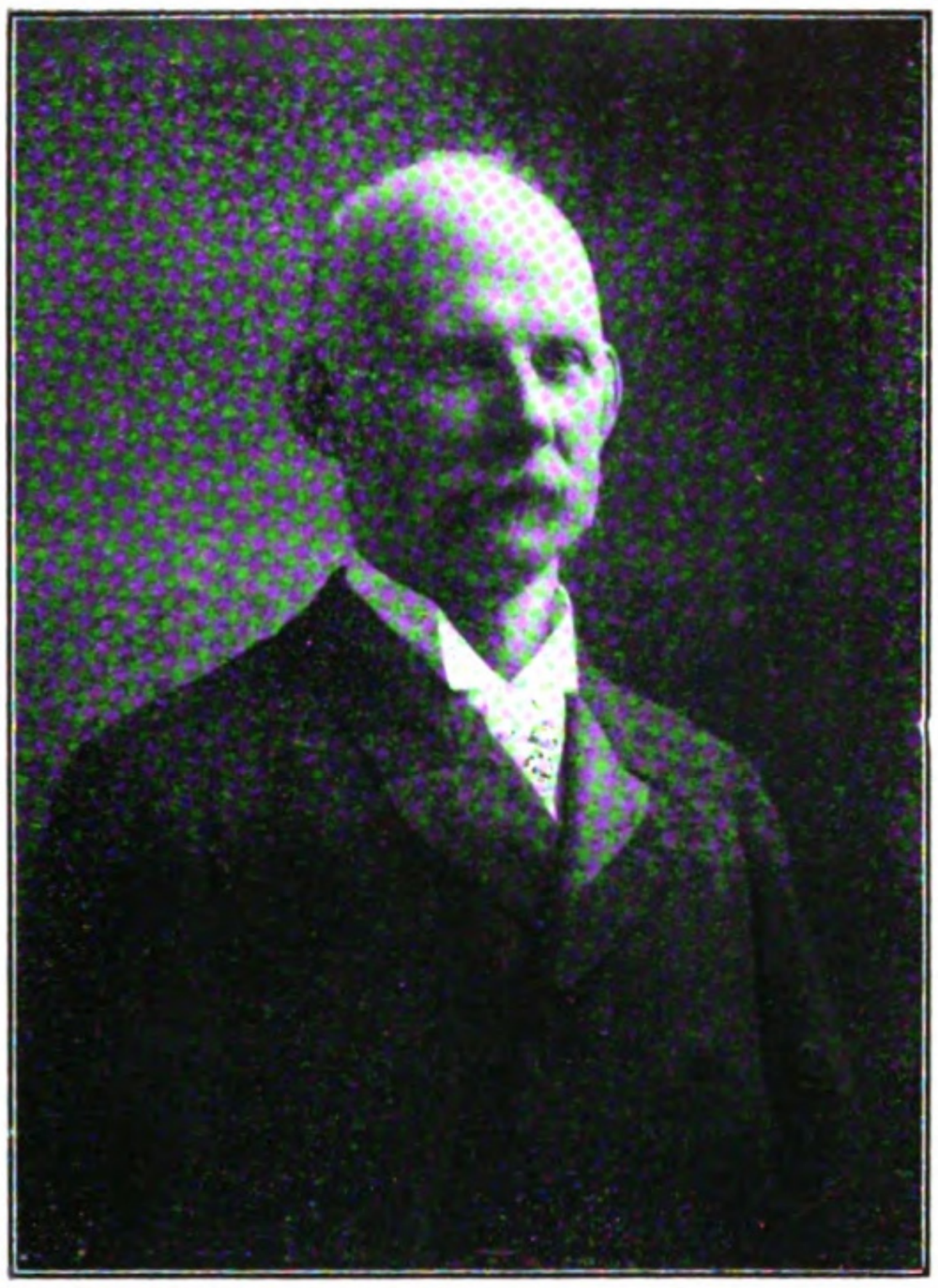


CAPTAIN F. BRINKLEY, R. A.



PROFESSOR F. P. PURVIS, THE IMPERIAL UNIVERSITY, TOKYO.

THE LATE THOMAS GLOVER, ESQ.

THE LATE PROFESSOR ARTHUR LLOYD, M. A. OF THE IMPERIAL UNIVERSITY, TOKYO.

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PORTRAIT OF YOSHITSUNE AS A WARRIOR

YOSHITSUNE AS A BOY

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YOSHITSUNE

By ARIEL

YOSHITSUNE, the younger brother of Yoritomo who built the Kamakura capital, must be reckoned among the most remarkable and interesting characters of Japanese history. The thrilling story of his career is as well known to the successive generations of Japan as the life of Alfred the Great to British children, or that of George Washington to young Americans. And the reason may lie as much in the fact that he, like the two heroes mentioned, was a delightfully naughty boy, as in the more exciting side of his adventurous life.

Yoshitsune was born to adventure as the sparks fly upward. Coming into the world in the year 1159, the son of a villiant soldier, the infant was soon deprived of his father who was killed in a fierce encounter with the great Taira-no Kiyomori. The widow Tokiwa, with the infant Yoshitsune in her arms escaped with her other two children ; but hearing that her mother had been taken prisoner by the Taira, she made her way to Kyoto to beg Kiyomori for the mother's release. It is pleasant to record that even in so unmerciful an age, the suit of the lady Tokiwa was successful, and all were given their liberty. The mother was unable to provide for their children herself, and, like Hideyoshi, young Yoshitsune was committed to the care of the monks in the monastery of Kurama in Kyoto. Like Hideyoshi, too, he proved too much for the monks, being unable to endure the restrictions of the religious life. So fiery and impetuous was his disposition they gave him the nickname of "young bull." It was soon seen that he preferred the practice of archery and swordsmanship to the duties of study and devotion. He got hold of some old volumes of Japanese history, which stirred his blood with heroic tales, and brought him the inspiring information that he, himself, was of noble lineage. He was from this time moved to emulate men of old and to rehabilitate his family honour. He made up his mind that he would some day avenge what so many of his ancestors had suffered at the hands of tyranny. So at the age of 15 he escaped from the monastery and fled into the land of Mutsu in the north, a far and wild region, filled with savages and governed by an official of the Fujiwara family. At this time the Taira were at the zenith of power, and despotism was rampant and supreme. The Fujiwara house had always been friendly to the house of Genji, to which the young Yoshitsune belonged, and promised the latter every assistance.

During the next few years Yoshitsune had his fill of daring exploits, as a righter of wrongs and as a soldier generally. It is at this time, about the year 1174, that those stories of him that engage the heart of young Japan, begin. To the modern Japanese school boy this hero is the mirror of all the courage and fortitude that are the glory of national chivalry. It is told of him that while still a youth, he pursued a bandit who had stolen a horse from the camp. Sword in hand the notorious robber, far famed for strength and skill, stood with his back against a tree and defied his pursuers. Yoshitsune alone dared approach him, and took him singlehanded.

On another occasion when a band of robbers attacked the camp, in the ensuing fight, Yoshitsune slew four of them himself. It was Yoshitsune, too, who brought to his knees, Benkei, the most noted outlaw of the period, making him in turn a useful citizen and a gallant soldier. Hearing now that his brother, Yoritomo, was at war again with the Taira, Yoshitsune could not remain inactive in Mutsu, but with a handful of followers hastened to the assistance of Yoritomo. A proud victory was gained over the enemy at Fujigawa ; and whe-

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Yoritomo saw Yoshitsune was the cause of the triumph, he was delightfully surprised, and welcomed the youth as a superior.

After the death of the Commander in Chief of the forces Yoritomo was hesitating as to which of his brothers he should appoint over the army ; so he heated a jug red-hot and commanded his brothers to serve him with drink. All, except Yoshitsune, dropped the pitcher as soon as they seized it ; and the young man was made Commander in Chief. Yoshitsune was no sooner in office than it became his duty to lead another expedition against the Taira clan. They were put to flight at Ujisawa, and on their retreat to Dan-no-Ura they were pursued by the forces of Yoshitsune, who followed them into the sea whither they fled toward their boats. The soldiers hesitated to follow the enemy, but Yoshitsune kept on into the waves. Happening to drop his bow in the water, one of the enemy attempted to take advantage of the mishap and capture him, putting out a long-handled crook and trying to hook it into Yoshitsune's helmet. The latter kept his assailant at bay with his long sword, while with the other hand he sought his lost bow. His friends on shore implored him to desist and return, but he declared that he would never yield without finding his bow. As he finally retreated the enemy rained arrows upon him from their boats, but a devoted follower stood between his master and the arrows, receiving the shafts into his own body. Yoshitsune dragged the dying man shore, and held his head on his own lap till the man had expired. The whole army cheered the action, and every man henceforth stood ready to die for the brave leader.

Kiyomori, the head of the Taira clan, was now dead and the cause of the tyrants was somewhat on the wane. Yoshinaka a cousin of Yoshitsune, was sent to finish the Taira army at Kyoto. After the victory he entered the city with great pomp, and assumed all the airs of a dictator. This displeased Yoritomo, and he sent Yoshitsune to call the refractory relative to his senses. Yoshitsune halted by a river side over night, and in the morning pressed across in the face of heavy loss from the enemy's archers on the further side. The forces of Yoshinaka were at last defeated ; and they fled before the army of Yoshitsune to Kyoto. Fearing to remain in the palace of the imperial city Yoshinaka escaped into the country, where an archer pierced his body through while his horse was bogged in a paddy field. The son of Yoshinaka had married a daughter of Yoritomo, whom the latter held as a hostage at Kamakura. After Yoshinaka's death Yoritomo beheaded his son-in-law and resolved to marry off his widowed daughter to a member of the powerful family of Fujiwara, so as to strengthen his alliance in that direction. But the daughter of Yoritomo, loyal to her slaughtered husband, refused the request of her father, and slew herself with the sword of her dead spouse.

Yoshitsune now prepared to attack the forces of the Taira clan at Fukuwara on the banks of the river Minato, a little west of the modern town of Kobe. The Taira lines extended for some eight miles on either side of the fortress, from the Ikuta temple in Kobe to the valley of Ichi-no-tani which runs from the shore to the hills between Kobe and Akashi. A large fleet had assembled in the bay to cover any attack along the shore. But Yoshitsune, marching his forces up the mountains behind, secured the services of a hunter's boy who knew a secret path down the steep cliffs at Hiyodori-goe. The boy contended that, although a deer might descend the path, no horse could attempt it. But Yoshitsune said he could take a horse anywhere a deer could go ; and so he started down the steep path, his whole army following him. Some of the cavalry met with mishaps in getting down, but the attempt was a great success ; and the forces of the Heike were surprised on the plains and driven helter skelter in confusion into the sea. The slaughter was awful, a scene of carnage ensuing that would be difficult to parallel in history, the sea being red with the blood of the slain. This conflict resulted in the annihilation of the Taira, and the house of Kiyomori was no more.

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Yoshitsune returned in great triumph to Kyoto and had Imperial honours bestowed upon him. This excited the jealousy of the great Yoritomo at Kamakura, and he ungratefully resolved to humiliate his brother Yoshitsune. Yoshitsune hastened to Kamakura to rid his brother's mind of suspicion against him, but Yoritomo had so long listened to the slanders which rivals of Yoshitsune had poured into his ears, that he refused to receive Yoshitsune, sending a messenger to stop him a few miles outside of Kamakura Thus dishonoured and stricken with grief over his brother's refusal to requite his merit, but still loyal to Yoritomo, he sent a fraternal letter to Kamakura reminding his brother of their childhood days, their early struggle together and the many vicissitudes they had mutually weathered, beseeching forgiveness if he had in any way unwittingly erred. It was a letter full of infinite pathos. But he waited in vain for an answer, and returned heartbroken to Kyoto whither his brother's malignity followed him.

Yoritomo gave no satisfactory excuse for his ungracious treatment of his heroic brother. It was said that the reason of his resentment was the manner in which Yoshitsune carried on operations in pursuit of the Heike remnant that had escaped from the fight at Ichi-no-tani to Shikoku. As the fleet of Yoshitsune neared the enemy, Kajiwara Kagetoki, an old veteran of Yoritomo, proposed that an oar should be placed at the bow of each ship, as well as at the stern, so as to be ready for retreat if necessary. Yoshitsune contended that no true warrior would think of retreat, and asked how they could expect victory if they expected retreat. Kagetori replied that it was only a "boar warrior" that did not know how to retreat. He said success could not be had by recklessness. Yoshitsune, deeply incensed, replied that he did not know whether he was a *boar* or a *deer*: his only thought was to vanquish the enemy. Finally he said: "When you are the admiral of the fleet you may put oars at both ends of the ships if you like, but so long as I am admiral, I shall permit no such tactics;" and with this he gave orders for the action to begin. The story goes that from this time Kagetoki tried in every way to poison the mind of Yoritomo against Yoshitsune, with the result above related.

Yoritomo was now bent upon the destruction of Yoshitsune. One, Tosabo Shoshun, was selected to assassinate him, but Yoshitsune, attacked in his own house, met his assailants at the door, and cut down the assassin with his own hand. Yoritomo, now angered at the failure of his plot to get rid of Yoshitsune, determined to send an army against him. Not wishing to disturb the Imperial capital at Kyoto, Yoshitsune set sail for Kyushu, but contrary winds drove him on the coast of Yamato. For some time he remained hidden among the beautiful mountains of Yoshino, where the whole landscape is covered with flowering cherry trees. But even there the relentless emissaries of his revengeful brother pursued him, and he was obliged again to flee, this time to Mutsu in the far north, where in youth he had found asylum upon his escape from the thraldom of monastic life, and sanctuary from the long arm of Kiyomori. But the governor of the district was now a vassal of Yoritomo and was not ready to admit Yoshitsune. The sentinels at the frontier were ordered to arrest him as he entered the province. As the party approached, the officials supposed at once that it was Yoshitsune. The faithful Benkei, who accompanied Yoshitsune through all his dangers, replied satisfactorily to the questions of the sentinels. The party passed on safely to the house of Hidehira a great family of Mutsu, where they met with a warm reception. The old man died, however, and though his last command to his sons, was to protect Yoshitsune, Yoritomo, as soon as he discovered the whereabouts of his brother, ordered his head to be brought to Kamakura. The little band escaped into the fields, but they were pursued and slaughtered on the banks of the Kamuro river. His head was placed in a lacquered box, "moistened with wine, and sent to Yoritomo at Kamakura.

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THE GEISHA

By an M. P.

THE charms of the Japanese *geisha* have been so often sung by ardent admirers, and as often depreciated by those who misunderstand her position and character, that we make no apology for one further attempt to treat the subject frankly and from a Japanese point of view. The *geisha* arose naturally out of the peculiar conditions of Japanese civilization. In a country where Confucianism so restricted women that it was not considered proper for them to appear at gay or public functions as the companions of men, the need of the eternal feminine was nevertheless felt, as a waitress, if for no other reason; and if a waitress was necessary, why should she not be a woman of grace and accomplishments? Moreover, the house of the average Japanese gentleman was on too small a scale to become a convenient place for comfortably banqueting in, so that the host usually had to take his guests to a restaurant, where the company was naturally waited on by the maids of the establishment. The Japanese code of manners, especially the etiquette of feasting, is punctilious to a detail, and few wives were capable of properly conducting the ceremony of a banquet, even were they permitted to do so. But the women of the middle and upper classes never appeared at feasts. Their place was in the home with their children. The idea of their sitting down with a company of their husbands' guests, and singing or dancing for their entertainment would be preposterous from a Japanese point of view. And as for the idea of having one's wife dance a *polka* with a guest of the male persuasion, it would be intolerably immodest to the Japanese mind. The Japanese, however, are content with less diverting amusements. They do not care to dance themselves; they prefer to have others do it for them. Men and women do not dance in real Japanese society. All dancing is by women, and the *geisha* is the ideal exponent of the art. This is surely a more highly moral conception of the art than that which cannot conceive of a dance without men and women bouncing about the room in each other's arms. The dancing of the *geisha* is an art of a high order; and no one who has witnessed it, can regard it as otherwise than a harmless if not aesthetic form of entertainment. Then the *geisha* combines with her capacity for entertainment, the further essential, of waitress. As a waitress she is perfection. Thus she is a person of numerous accomplishments. She can dance, sing, play the *samisen*, chat, tell stories, and smooth the way for genial conversation in a manner that gives a Japanese feast its most enduring charm.

This is, of course, in marked contrast to occidental custom. There, the wife is the hostess, and a dandy in swallow-tails is the waiter. The wife chats with her husband's or her own guests much in the way the *geisha* does in Japan. After dinner the wife sings, plays on the piano or enters into games for the entertainment of the guests. She even concedes the privilege of being taken for a turn over the waxed floor by a male guest met only that evening for the first time. Then if the company want theatricals they must retire to the public theatre or concert hall after dinner. It will, therefore, be readily seen that an institution like the *geisha*, which combines all these essentials of hospitality in one, would easily find a place in a society where the mother and wife were held in sacred seclusion.

The Japanese *geisha* is then a professional waitress and entertainer. She is the outcome of that advanced state of society which marks a careful division of labour. She is a professional and really artistic medium of social

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SOME TOKYO GEISHA

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intercoruse. Without her Japanese gatherings would lose much of their vivacity and pleasing *abandon*. Endowed as the *geisha* is with more than the ordinary share of personal attractions, elegant and accomplished in all the arts of society, she is popular among all classes, though not unnaturally she is a source of anxiety to elders and of temptation to youth. If she falls, it is the fault of the men who should protect her ; and her perfections are not greater or more glaring than those of the actress and other professional entertainers of the west. Just as in Europe and America the actress and the music-hall singer or dancer are given a lighter name than they really deserve, so has the *geisha* suffered in Japan. But her character depends upon herself and her companions, just as the character of other women does. True, she is more exposed than other women in Japan : that is because the mothers of the nation must be protected from public gossip and dangerous association ; but the *geisha* is not more exposed than the women of Europe who attend the balls and other gaities of the season. The men whom the *geisha* meets are not less desirable than many who dance with the wives and daughters of the west during an evening's hop. Of course, we know that there are various grades of society in the west ; and that some of the evening parties given by parents are quite proper and select ; but *all* are not so, men of all sorts being admitted to halls and places where dancing goes on.

In Japan the *geisha* is a universal institution. There is not the smallest town in the most remote corner of the Empire, but has its *geisha*. But those of the larger cities, such as Kyoto, Tokyo, Osaka, Nagoya, Niigata and Nagasaki have their unique distinctions, of which the several places are wont to boast. The girls of Kyoto are looked upon as the most artistically dressed in Japan. Their appearance is somewhat heavy, and their trains bulky, but for elegance and grace, as well as comeliness in dress they cannot be excelled. The Osaka *geisha* on the other hand are noted for the simplicity of their costumes, but a simplicity not inconsistent with beauty and high art. The Tokyo *geisha* are regarded as the most representative in the Empire. The people of the capital look upon them as possessed of a temper and disposition not unlike the spirit of the old samurai. It is a disposition proud and independent of the influence that comes from position and wealth. Their attitude and condescension is the same whether the guest be a common merchant or a prince, a man of moderate means or a millionaire. In every act they try to do their best, whether the guests be high or low, rich or poor. And in respect to their accomplishments, the Tokyo *geisha* are held to be far superior to those of the provinces and outside cities. They have, as a rule, no such charms of complexion as some of the Kyoto and Nagoya *geisha*, but the Tokyo patrons think them quite beautiful enough for human mortals . . . . . .

The *geisha* does not attain unto her superior accomplishments naturally or by accident. She has to undergo a lifelong course of training. If a man intends his daughter to became a *geisha* he must send her to the *geisha* school as early as seven years of age. There she must remain until womanhood, undergoing daily practice in singing, dancing and music. She learns to become a sort of opera singer ; for she must be able to tell an interesting episode or a thrilling tale in song or dance, to the strains of the *samisen*, often being her own accompanist. After she enters upon her career, it is very difficult to quit, unless by good fortune some wealthy lover marries her, which not infrequently happens. The wives of some quite prominent persons in Japan were once *geisha*. On the whole their lives are not happy ; for no woman can be happy without a home. Though they are now looked upon with pride as an institution peculiar to Japan, the time may come when the influx of European civilization will displace them by our wives and daughters ; and then our real anxieties will begin.

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JAPANESE ETIQUETTE

THERE was a time when the Japanese had the reputation of being the most punctiliously polite people in the world; and there is no doubt the reputation was deserved, for nowhere else on the earth could be found so profound a regard for the code of manners pertaining to polite society. Whether this aspect of Japanese civilization still as carefully obtains as of old, is a matter of grave doubt with many. With the influx of western thought, the rush of modern life and a resultant greater appreciation of time value, there is small leisure for the long-drawn-out etiquette of olden days, and it is fast beginning to disappear. The very life out of which ancient and delicately differentiating forms grew, has forever passed away; and a scrupulous observance of some of the former rules of etiquette would in modern Japan seem like retaining the chrysalis after the butterfly had flown.

There is every reason to believe that so remarkable a code of manners as fastened upon Japanese society for centuries must have arisen out of the relations of numerous classes into which feudalism divided the nation. During the feudal age the gradually developed rules of national etiquette were enforced upon all classes till they became the daily manners of common life. The authorities looked upon it as an important principle of government. It is a question whether this was not indicative of a sounder statesmanship than prevailed in other countries, and than now obtains in Japan. Old Japan was disciplined into proper modes of action and right relationships of life under the edge of the sword, and was thus taught to know and do its duty to its superiors. This had a moral effect more far-reaching than one can adequately estimate. It created a spirit that touched and purified the whole of life. The carefulness that applied to the actions of life, and informed every detail of speech and movement influenced the artistic productions of the time. Old Japanese art is a reflection of the life and manners of old Japan. One was as artistic as the other. Courtesy was a moral and aesthetic study carried to a degree wherein the artificial and forced side of it completely disappeared and grace and charm became a habit. The effect upon language was very marked; for the relations between classes, complicated as they were, had to be expressed in words as well as in behaviour. Consequently the language become filled with numerous honorifics, there being as many as ten ways of distinguishing rank both in substantive and verb.

The disposition to lay stress on manners and on social procedure generally was, of course, not wholly original with Japan. It was probably imbibed from China where much attention had been given to the subject for generations. Originally, no doubt, religion was the mother of manners, as she has been of many other good things. This would suggest the close relationship that has always existed between religion and morality. Confucianism has always contended that "if the appearance is not right the mind cannot be good." The careful decorum observed in the proper mode of worshipping ancestors had a far-reaching effect on the daily life of China; and when the same teaching came to Japan the result was equally marked. The Ashikaga shoguns were not slow to see the benefit of such a code from a government point of view. And so the tendency developed under the support of religion and government until the Japanese were as polite to each other as they were to the gods, whom, so far as behaviour was concerned, they did not widely distinguish from human beings.

The most popular style of etiquette known among the Japanese was associated with Ogasawara code of manners, having its rise at the court of the Shogun,

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WELCOMING THE GUEST. *Salutation à la Maison.* *Begrüssung zu Hause.*

SALUTING A SUPERIOR. *Saluer un Supérieur.* *Begrüssung eines Vortgesetzen.*

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SHOWING A VASE OF FLOWERS TO A GUEST. *Montrer un vase de fleurs. Eine Blumenvase zeigen.*

SEEING A GUEST OFF. *Adieu.*

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OFFERING A BOWL OF SOUP. *Présentation d'un plat de soupe. Darbieten der Suppe.*

HOW TO HOLD CHOPSTICKS AND BOWL. *Comment tenir les baguettes à manger.* ***Haltung der Ess-stäbchen.***

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HAVE A CUP OF TEA! *Prenez une tasse de thé.* *Nachmittagsthee.*

HOW TO PASS A SUPERIOR. *Passer devant un Supérieur.* *Vorgesetzten.*

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Yoshimitsu, in Kyoto the latter part of the 14th century. It is believed however, that the origin of strict rules for the observance of polite relationships was as far back as the Emperor, Kotoku, 650 A. D. These rules were revised by the Ogasawara family and reduced to a preciseness that regulated all the ways of men with men. It is worthy of notice that Japanese etiquette pays absolutely no attention to the etiquette of ladies, being based on the relations of men; yet the Japanese woman is more polite than the man, and may be reckoned in this respect among the most exquisite of human beings.

According to the Ogasawara rules a man of higher rank may be introduced to one of lower rank without the latter's permission, but not the reverse. Equals also may be introduced without permission. If a Japanese meets an acquaintance on the street he must step a few paces to the right, place his hands on his knees, bow respectfully at an angle of 45°; and when he passes on, he should step out with his right foot. In modern Tokyo it is quite evident that this custom is fast giving way to a nod of the head or a lift of the hat. According to the old rules a Japanese did not consider it polite to salute on the street without removing any covering that might be on his neck. On entering a friend's house the polite form is to kneel and place the hands on the mat with the thumb and forefinger touching; and with back not too high, bow respectfully, and ask after the health of the family. It is a mark of culture to bow repeatedly; and a young man when speaking to his parents or elders will sit bending forward with his hand touching the mat. A visitor must hand his card to the servant at the door; and when entering he must bow on crossing the threshold, and again in the manner above mentioned on entering the room. In the same manner he should take leave. For a departing guest it is the duty of the host to open the door, wliich should be done kneeling. To show a guest special honour the host will go outside to meet him, and again to see him off, not returning to the house till the guest has disappeared. While a guest is in the house the servant must arrange his *geta* in a position ready for him to step into them at the threshold on leaving. If the guest has arrived by jinrikisha the men should be offered refreshments. In old times the samurai left his long sword in the stand for it at the entrance, laying his short sword by his left side as he sat down.

In many cases when visits are made to friends presents must be taken, not forgetting the children of the family. The custom of having to provide so many gifts keeps some people poor. When a visitor goes into a room it is polite to drop near the door and not proceed further without much persuasion. This idea also came from China where it is said that to take the lowest place is the surest sign of a gentleman. The visitor should first ask pardon for not calling sooner, and apologize for passing the host last time they met on the street. After the inquiries about the health of the family the presents are produced, the visitor calling them worthless trifles and beseeching the host to condescend to receive them. Meanwhile the host will have offered tea, cake and smoking materials. The seat of honour for the guest in the room is in front of the *tokonoma*, the host taking the least honourable place some distance away.

There were rules also for the treatment of servants, it being laid down that they should always receive kindness and courtesy. The servants of others must be treated with more respect than one's own. It was regarded as a sign of ill-breeding to reprove a servant in the presence of others. Servants should not converse with one another in the presence of their masters or of guests. A servant should appear clean and tidy but not affect expensive dress.

The dress of a gentleman should be a black *haori*, or long coat, with a *hakama*, or loose trousers, of some striped pattern, and the usual *obi* or girdle. Before smoking in company a gentleman will always look toward the host, making a low bow is if to say, "with your permission." Should he

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have occasion to blow his nose, he ought to retire and do so ; but if this is impossible, then let him turn his head toward the lowest seat. He should also smoke in the same direction.

When feasts are given it is customary to arrive from half an hour to an hour later than the time named. The guest bows first to the host and then to the other guests. Each guest receives his food in artistic dishes placed on a tiny lacquer table. Table etiquette is minute to a degree. After the table is placed before the guest by the maid, he must take the chop sticks in the right hand, then remove the lid of the rice bowl, transfer it to the left hand and place it on the left side of the table. He follows the same procedure with regard to the lid of the *shiru*, or soup, bowl, placing it on the lid of the rice bowl. Next the rice bowl must be lifted with the right hand and placed in the left. Take two mouthfuls of rice and then one sup from the *shiru* bowl. Do likewise with the other dishes, in no case omitting to take rice between each mouthful of soup, fish, meat or vegetables. If it be a great feast, or *o-gochiso*, no rice will be eaten till the last, if at all. With soup it is proper to drink the liquid first and consume the solid part afterwards. If your fish is a large one, only the upper half should be eaten. It is conidered vulgar to make a noise while masticating, a rule more often violated than observed. If the guest does not desire more wine he should hold the cup in his right hand and cover it with his left, as a sign of refusal. To use a common wine cup at a feast is a proof of good fellowship. When the host goes from guest to guest offering the loving-cup, the guest should take the cup in both hands and hold it towards the waitress to be filled. After emptying the cup, it should be dipped in the water bowl and than handed back politely to the person who offered it.

The subject of Japanese etiquette is so complex and detailed that it would be quite impossible to do more than give the brief sketch here outlined. There is a special etiquette for New Year festivities, for finding and meeting a wife, for marriage, for funerals and for correspondence. In regard to the latter foreigners often suffer from ignorance of the Japanese notions of politeness with respect to answering letters. In the west it is considered rude not to answer a letter that is not itself a reply. But in Japan this rule is observed only in the breach. Another idea the Japanese have is that it is not polite to apply for a position, an almost universal custom in Great Britain and the United States. In those things the Japanese enforces his own rules on the foreigner ; and as the latter nearly always follows his own customs, there is some degree of dissatisfaction. But as the Japanese are changing their customs in so many ways far more vital than this one, the foreigner does no see why there should be so close an observance of the non-essential.

Whether the decay of old ideas of etiquette is a good thing for Japan is another question. All will agree that in so far as the old forms were irrational and cumbersome the change to modern manners is an improvement. But in so far as the old spirit of self-mastery and self-suppression is declining, the result is evil and to be deplored. Japanese manners were based on the principle that a man should not give vent to his emotions or make a display of his feelings. He must never exhibit anger or show his grief in the presence of others. Foreigners have thought this aspect of Japanese civilization rather too unaffectionate and cold, but it had its good side in preserving a proper and healthy relationship between persons. It is this spirit of self-effacement at the bottom of Japanese etiquette that makes the man of Nippon such a loyal citizen and so true a soldier. The crown of Japanese etiquette is Bushido, the duty of sacrificing oneself for one's superiors. Thus the child must give himself for his parents, the parents for their masters, and all for the Emperor who represents the nation. In this way etiquette lies at the very foundation of Japanese morals, and leads the foreigner to say that in Nippon morals are manners and etiquette is ethics.

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TEA AND INCENSE CEREMONIES

By NORITAKE TSUDA

(EXPERT OF THE TOKYO IMPERIAL MUSEUM)

THE Tea and Incense Ceremonies of Japan have excited a tremendous amount of curiosity among western people. some branding them as essentially paltry and effeminate, in their influence cramping the genius of Japanese art; while others see in them a profoundly beneficial influence, keeping native art along the path of simplicity and purity. Better than any amount of speculation as to the moral and aesthetic significance of such forms of entertainment, will be a brief survey of their origin and history, from which each can make the inference that personally seems necessary.

Tea came to Japan from China, as many other things did; and first not as a beverage but as a medicine. Its use by mortals had a religious origin, as many another soothing influence has had. The seeds of the tea shrub seem to have been brought back from China by Buddhist missionaries about the year 800 A. D., the young trees first growing in the land of Omi, where as a matter of fact the best tea for ceremonial use still comes from. It is known that the celebrated Kobo Daishi, the founder of the Shingen sect of Buddhists, brought the tea plant with him from China in 806 and from that time tea-planting began on an extensive scale. The tea was first used by the priests themselves as a beverage to keep them awake during the dreary periods of reciting the *sutras*; and later when people were invited to come to the temples to hear sermons, they were treated to the newly imported beverage as an inducement to come and hear the religious instruction of the priests, if not to keep them awake during the lesson. Naturally under such religious auspices the ceremony of offering and taking tea would be accompanied by a certain degree of ritual, for the sake of religious decorum if for no other. At any rate it is clear that from the very earliest times the Japanese attached great importance to the ceremony of drinking tea, so that the religious origin of it is but a natural inference.

The best authorities on the subject regard the ceremony as having passed through three stages: the religious, the luxurious, and the aesthetic. The religious stage we have already noticed. But gradually the social aspects of the ceremony spread from the temple to the home and the feast. As an excuse for the congenial gathering of friends, or for the sake of political meetings, or merely to facilitate the desires of the epicure, the tea ceremony was most convenient. Minamoto Sanetomo, a shogun of the years 1203 to 1219, somewhat given to love of the wine-cup, used to attend tea-ceremonies given by the Buddhist abbot, Eisai, who tried to create in his lord a thirst for tea instead of wine. At such gatherings Eisai was accustomed to give out tracts composed by himself, on the virtues of tea as a regulator of the health. This was evidently a combination of the social and the religious to a successful degree. But even in the most luxurious periods of the tea ceremonies, there was always a tinge of religious flavour. The descriptions of the tea-parties that have come down to us, are magnificent in the extreme. Great *daimyo* are pictured as reclining on tiger-skins and leopard-skins, the walls of the spacious apartments in which the guests assembled being hung with pictures, as well as silk damask and brocade, with swords in splendid sheaths. Precious

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perfumes were burnt, rare fishes and strange birds were served up with sweetmeats and wine; and the main point of the entertainment consisted in guessing where the material for each cup of tea had been produced, each region having a tea of a particular flavour. The guest who guessed correctly where the tea tasted was grown, received as a prize one of the beautiful things hanging on the walls around the room. He was not allowed to carry his prize away, however, for the rules of the tea ceremony prescribed that it should be presented to one of the *geisha* serving the guests. It is said that vast fortunes were sometimes dissipated in this way. But the demand for artistic dishes and implements created by the luxurious feasts, had a great influence on Japanese art, especially during the fifteenth century. The shogun, Yoshimasa, who is regarded as the Lorenzo d' Medici of Japan, built for himself the gorgeous palace of Shingaku-ji in Kyoto. where in the company of favorites and often of voluputaries, he carried the tea ceremonies to such a pitch that rules of minute detail were prescribed, which still govern the ceremony as properly conducted. Yoshimasa used to reward his heroes with presents of valuable tea utensils, instead of swords and arms, as was the custom with other feudal lords. And this had the effect of encouraging the arts of peace after a season of great bloodshed. It is believed that in this way during centuries the fashion of giving tea parties, instead of wine-drinking bouts, had a softening and wholesome effect upon the *samurai*, many of whom, like Oda Nobunaga, were devoted to Cha-no-yu. The tiny tea room of only four and a half mats, or nine square feet, dates from the time of Yoshimasa, who also was the first to make his own tea spoon, a fashion ever since popular and polite.

All through the fifteenth and sixteenth centuries the tea ceremonies continued to enjoy the unabated favor of the Japanese upper classes. Hideyoshi, the Napoleon of Japan, was a noted devotee of the tea ceremonies, and himself gave the largest tea-party on record. Sending out invitations to all the tea fanciers of the Empire, he gathered a vast company of high and low, rich and poor, at Kyoto, where, for ten days, the most elaborate tea ceremonies went on, the great *Taikosama* himself, drinking once at every booth on the grounds. All lovers of the tea ceremonies had to present themselves at this gathering, on pain of being prohibited from ever taking part in a tea ceremony again. In 1594 Hideyoshi held a great conference of experts in the tea ceremonies, at his castle of Fushimi, the gathering being representative of all the schools into which the art had by this time split up. Chief among these experts was the famous Rikyu, whom every Japanese enthusiast reveres; for it was he who codified the laws concerning tea ceremonies and stamped the entertainment with the aesthetic character it has borne ever since. Simplicity had long been rendered necessary by the poverty of the country, exhausted, as it had been, by ages of warfare. Rikyu took up this worship of simplicity and raised it to a canon of taste as imperative as the respect for antiquity itself. The fundamental basis of Rikyu's code was politeness; and the essentials of a worthy guest were laid down as purity, peacefulness, reverence and abstraction.

As a rule the tea ceremonies include a preliminary dinner, but it is not essential, and tea-drinking is the chief thing. The tea used is not in leaves but in the form of green powder, or *matsucha*, which is placed in a bowl, hot water poured over it, stirred with a kind of brush made from bamboo, the decoction resembling pea-soup in colour and consistency. The thicker variety is called *koi-cha*, and the thinner, *usu-cha*. The former comes first, and then when men have well drunken, comes the *usu-cha*. The ceremony consists as much in the making of the tea as in the drinking; the making is very much the longer part of it. The vessels are brought in, dusted, and set in place in a form and manner so long-drawn-out that a foreigner wearies of it. In the mean time the guests are expected to be noticing the ornaments of the room and admiring them in a conventional manner, in ways and with

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THE GINKAKU-JI, KYOTO.

PREPARATION FOR CEREMONIAL TEA. *Préparation pour la cérémonie du thé.*
Vorbereitung auf die Theezeremonie.

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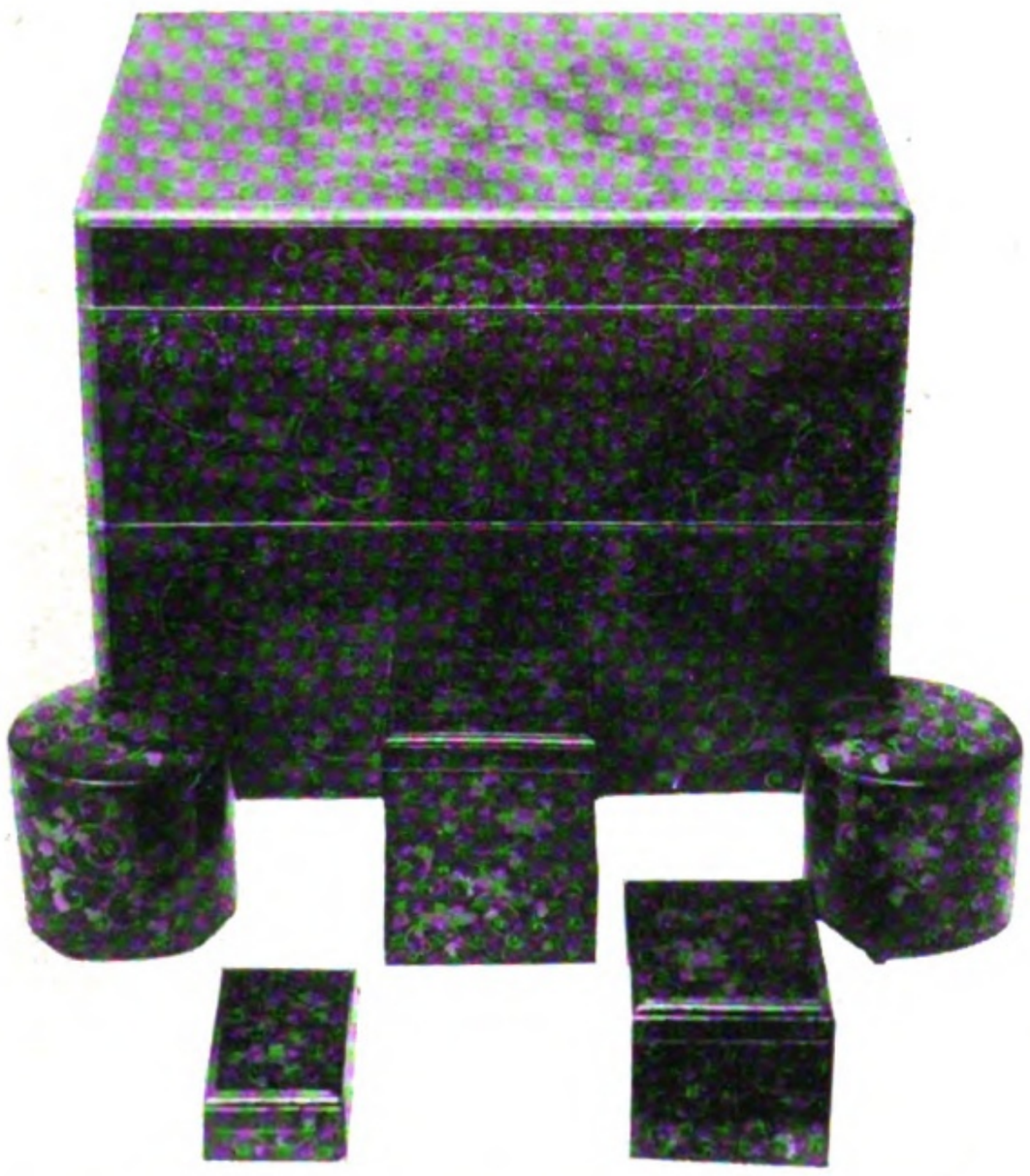
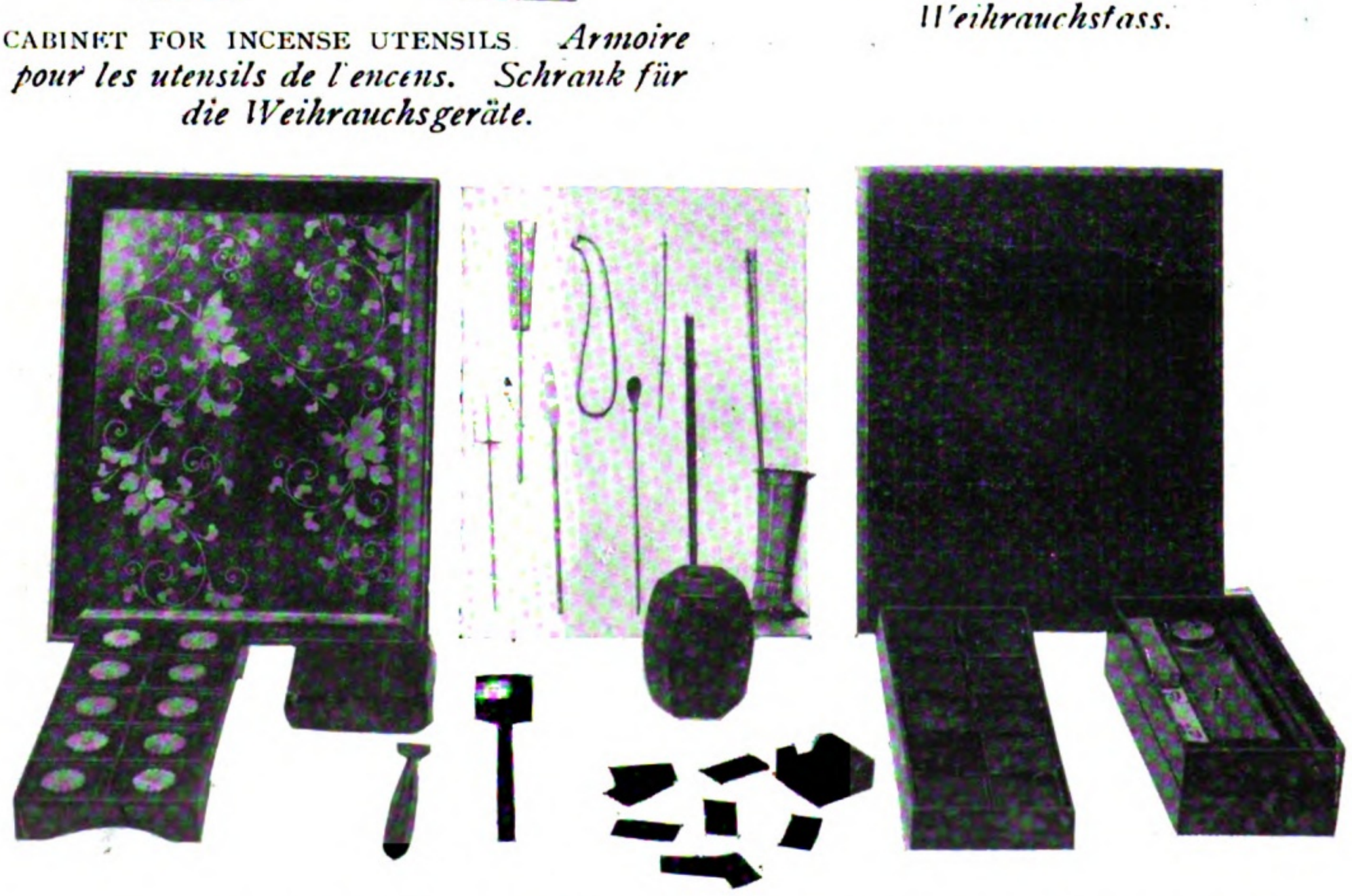


CABINET FOR INCENSE UTENSILS. *Armoire pour les utensils de l'encens. Schrank für die Weihrauchsgeräte.*

ANCIENT INCENSE BURNER. *Un encensoir antique. Ein antikes Weihrauchstass.*



UTENSILS FOR INCENSE CEREMONY. *Anciens utensils pour la cérémonie de l'encens. Alte Gerätschaften für die Weihrauchszeremonie.*

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phrases which unalterable usage prescribes. Even the hands are washed, the room swept, a little bell is rung, and the guests walk from the house to the garden and back again, at stated times and in a stated manner which never varies to any extent. The utensils used are the creations of an artist; and while they are being used the guests examine them and remark on their beauty. The bowls are of a colour in which the green concoction will look best. The great artists vied with each other in producing utensils for the tea ceremonies, that would attract the most aesthetic minds.

The *Bunko*, or incense ceremonies, were conducted much after the manner of the tea ceremonies, but perhaps resembled a game more. Several varieties of incense were provided, and the guest had to try to guess the variety from the odour of the smoke it emitted. This was a game that required all the skill of the connoisseur. The origin of the incense ceremonies is ascribed to India. There, as elsewhere, incense was used in connection with religious services. So Buddhism brought the precious stuff to China and later to Japan. It was chiefly used for fumigating the person and purifying the hands before coming in contact with a sacred image or officiating at the altar. Some specimens of ancient incense are still preserved in the *Shoso-in* at Nara, as among the most precious of the Imperial treasures. In time incense began to be used for giving a pleasant atmosphere to houses, and for scenting the wardrobes of ladies. After the use of it became popular, there were numerous competing makers of incense, each claiming the highest merit for his production, the mixture contained in it being a secret; and those who went to purchase incense had to smell it to be sure of the brand they were getting. This custom led to having meetings of friends for the purpose, and finally to the incense ceremonies. Like the tea ceremonies it was a great means of promoting healthy social intercourse; both forms of entertainment being much more highly moral and aesthtic than occidental "tea and tattle," or wine-drinking parties. The incense ceremonies are not held very often now-a-days, but the tea ceremonies still obtain among all Japanese who have not become too wholly westernized. If they should disappear from our society it would be no doubt a loss; for they are so simple as to be within the reach of the poor, and so highly moral and aesthetic in their significance as to be not beyond the ambition of the greatest amongst us.

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HOW JAPAN PROMOTES INDUSTRY

By VISCOUNT TOSUKE HIRATA

THE marvellous industrial development of Japan during the last few years is due in no small measure to the assistance of her numerous guilds for the encouragement of commerce and industry as well as agriculture. Three industrial guilds have a far-reaching educational value, and lend an impetus to production, that we are only now beginning adequately to appreciate. When the late Viscount Shinagawa and myself went to Europe some years ago, we were much impressed by the marked effects that guilds had on industry; and after our return home, we felt that nothing could be more important that to introduce a similar system into Japan. Accordingly we drew up plans for the promotion of our patriotic undertaking; and after considering the industrial societies and associations already existing but somewhat futile, we got a bill introduced into the Imperial Diet in 1891. Though the measure failed to obtain the support of the House at that time, it was the pioneer in a necessary improvement of our industrial system. We now gave up the idea of depending on the assistance of the Diet, and appealed to the people themselves, the constituencies that were to benefit by the formation and promotion of the guilds. Credit associations were the first things we turned our hands to, and we found that the people sympathetically responded. Not a few of such associations were established, and some of them still exist.

In the meantime the Department of Agriculture and Commerce began an investigation on its own account, and in 1898 introduced a bill in the Diet for the establishment of Industrial guilds and Credit associations. The bill failed to pass that year, but, not to be defeated, the Department re-introduced the bill the following year, when it received the approval of both houses of the Diet, and was promulgated in the September of 1900. The law has been twice revised since, but both times in the direction of greater efficiency.

After the Government took up the matter with such earnestness and activity the progress of establishing guilds through the country grew apace; and it soon became necessary to form a central association representing the industrial guilds of the Empire. The number of guilds now supporting the Central Association is as many as 8,300, which is very satisfactory considering the short time we have been properly organized. Of course the spirit of the times has been in our favour. After the conclusion of the war of 1906 there was a tremendous expansion of industry in Japan, resulting in an increased interest in guilds and a promotion of national wealth. In 1909 we had to reorganize our Central Association of Industrial Guilds on a basis of greater efficiency to meet the increase in the number of branches throughout the country, our constitution allowing us to enroll all

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sympathizers as members; and now there are few if any guilds in Japan that are not members of the Central Association. To faciliate operations and keep pace with the increased interest in industry, we were obliged to establish branches of the Central Association in important centers like Kyoto, Osaka, Yokohama, Kobe and Nagasaki, and we now have offices in two *Fu* and thirty-seven prefectures. The time is not far distant when there will not be in the Empire a prefecture without a branch of the Central Association.

The membership of the Central Industrial Association consists of the individual guilds throughout the Empire, as well as of supporters from kindred societies. Each guild becoming a member of the Central Association pays a fee of 240 *yen* a year, from which the expenses of the association are defrayed. The Central Association is doing all in its power to increase its income and secure an endowment, so as to provide a steady income for the numerous expenses it has to meet. It has now accumulated a property worth some 26,000 *yen*, of which 20,000 came from an Imperial donation, and 3,500 from the estate of the late Viscount Shinagawa. The officers of the Central Association of Industrial Guilds at present are: President: Viscount Tosuke Hirata; Vice-President: Viscount Hisanobu Kano; second Vice-President: Eitaro Komatsubara, Esq., ex-Minister of Education; directors: Ryohei Okada, Esq., ex-Minister of Education; Keijiro Wakazuki, Esq., ex-Vice-Minister of Finance; Senkichiro Hayakawa, Esq.; Chojiro Ito, Esq.; Auditors: Tomoichi Inouye Esq., L.L.D.; Kumazo Kuwada, Esq., L. L. D.; Gentaro Shimura, Esq. In addition there are councillors, advisers, lecturers, assistants and secretaries.

The Central Association devotes most of its attention to educating the public to take an interest in the promotion of industry and in assisting producers in producing and selling their output. To do this much time is given to the encouragement of industrial guilds throughout the country, and in directing the progress of their operations and those of kindred societies desiring this help. Every attempt is made to promote sympathy among all kinds of guilds, however diverse their output, and to encourage all societies to become affiliated with the Central Association. The Central Association, has, moreover, to investigate the progress and condition of guild organization, publishing reports, circulating literature for the promotion of industry, answering all inquiries from the branch and affiliated associations, and buying such things as may be desired by the various associations.

The branch associations attend to the promoting and establishing of industrial guilds, and affiliated societies. They encourage sympathy among the various guilds; and at times have lectures for the instruction of people in matters of industry. These extension lecture courses give systematized instruction and members are encouraged to take the whole course. There are about 4,000 lectures annually, with many thousands of students. Every spring there is a general conference of all the industrial guilds of the Empire, when reports of progress are made, new ideas ventilated, and guilds worthy of special mention are accorded due recognition. The Central Association undertakes also to train and provide managers for the

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various guilds; and as this side of the work is under the patronage of the Government, the very ablest men are secured for the promotion of the nation's industrial interests. The total number of persons now members of industrial guilds in Japan is over 190,000. It is impossible to estimate wholly the good that has been done by these industrial guilds since their inauguration, but they have certainly had a marked effect in the promotion of output both from factory and farm as well as in the selling of goods to advantage, and the increase of savings among the people generally. In the purchase of raw material, too, they have proved most useful to enterprise. The capital represented by the guilds of the Empire now totals about 71,000,000 *yen*, speaking roughly. Indeed without the assistance and sympathy of those guilds many a small firm would have had to close down, as special attention is given to helping those of small means.

Together with all its other work the idea of the Central Association is to promote a healthy industrial spirit among all classes, from a moral as well as a material point of view. The entire attention of the association is not given to increasing the profits of trading companies. Every member is encouraged to coöperate with every other in a brotherly manner, and the weaker and less fortunate are to be protected and treated fairly. In short the Imperial Rescript on Education is made the basis of the principles governing the Central Association of Industrial Guilds, and of the guilds in affiliation with it. This aspect of the association is printed and circulated in pamphlets among the members of the various associations in the country.

In conclusion I wish to give a concrete example of what a guild has done for the improvement of a district. In the prefecture of Hyogo there is the little village of Ishimori, consisting of no more than 140 persons. The place had long been given to the production of cotton, but owing to the growing imports of foreign cotton the villagers could not compete and began to grow improverished. The population in its adversity seemed unable to abandon the luxurious habits contracted in the days of prosperity, which rendered the misery more acute; and immorality too was on the increase. In August, 1903, under the auspices of Mr. Masataro Kobayashi and some others, an industrial guild was formed, and in January was fully organized and set in operation. The villagers were too poor to pay the necessary expenses, but they deposited 15 *sen* a month with the treasurer until the guild was at last on its feet. At present the annual contribution is 954 *yen*, with a desposit of 5,000 *yen* in the bank. In addition they have a reserve fund of 2,000 *yen*. All this represents more than mere material advancement. The whole moral tone of the village has been changed. When the guild was organized the farms were in desolation, and the villagers were contemplating turning them into paddy fields; but their position was so high and dry that the idea seemed preposterous. Water could not be obtained without the investment of large capital But the newly formed guild undertook the procuring of water-raising machinery by which water has been lifted some 48 feet, steam power being used, and the barren land has been turned into ferlile fields. This is but an example of what guilds have been ab le to do for various branches of industry in many places throughout the Empire.

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Around the Hibachi

ICHINOTANI

BY W.

IT was on the shore at Suma just after Yoshitsune's great victory over the Heike at Ichinotani. The fair maiden, Tama, had been in secret converse with her lover, the young prince Atsumori, a scion of the defeated and annihilated house of Minamoto. A noise was heard. The sound of some one approaching disturbed the happy pair, and Atsumori slipped away into the darkness.

Ah, it was Hirayama, who had long been making suit to Tama. He heaped upon her words of entreaty and affection: "Oh, it is you my fair one, is it? Ever since I first set eyes upon you at the capital you have been in my dreams. I have at last obtained your father's consent to our marriage. I sent Gemba to fetch you, but he was killed on the way. 'Twill not be long ere we are in the land of Elysium. Here, come along with me now: won't you? I can take you on my horse."

The girl shrank back, wrenching away her hand. "Do not touch me, you rude man!" she exclaimed. "Your behavior offends and disgusts me."

"What! You will not consent? You despise the wish of your father?"

"No, not that; but I cannot give my heart to more than one."

"That fellow, Atsumori, I suppose! Well, if you search till judgement you will not find him."

"How is that?"

"Why, because, as I came here just a moment ago, I happened to meet him, and gave him the happy despatch."

"What! Slew my betrothed? May vengeance take you!"

At this the horrified girl held up her hand threateningly, and as if preparing to rush at Hirayama.

"Hold," he cried, lifting his mailed hand. "It would be easy for me to settle your fate, dear creature, but I'll spare you."

"How dare you venture to address me, with blood upon your hands! You wretch! I can hardly contain myself."

"Lady, calm yourself, "interrupted Hirayama, with evident choler. "I want a straight answer from you at once. Will you be mine or will you not? Yes, or no, instantly! If you refuse, there is nothing but to make an end of you."

"Kill me if you will, "replied Tama, quietly. "Ah, you shameless fellow!"

"Is it not enough that you disobey me, as well as your father, but you must abuse me also, and thus add insult to injury? Thou art a foul yet lovely flower; but thou shalt never live to be plucked by another!"

Drawing his sword like a flash, he make a lunge at her breast. The girl fell screaming and wounded at his feet.

* * * * * *

The young prince had made his way along in the darkness safely until he

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encountered a warrior of Yoshitsune, the celebrated Naozane Kumagaya.

"Hello there, halt!" commanded Naozane. "A general of the Taira clan, if I'm not mistaken. If you have your back to the enemy, you're a coward, or prove yourself otherwise now face to face with one of the most gallant knights of the army of Yoshitsune, Naozane Kumagaya. Come on, if you dare!"

At that they closed upon each other and began a heated combat. Their horses plunged, and the warriors lunged fiercely at each other. Alas, the sword of Atsumori was knocked from his hand. He seized his opponent by the sleeve, and they both fell to the ground. In a moment Naozane was uppermost.

"Ah, proud son of Minamoto, thy fate is sealed! I cannot slay a stranger. Declare thy name, before I despatch thee!"

"Naozane Kumagaya," said the prostrate prince, "I have often heard your name, and have understood you to be a man of valiant parts, expert with the sword and versed in all the rules of the combat, of which I myself know something. But I have never heard of a knight demanding that a foe declare his name while down. It is the unalterable custom to stand face to face with an opponent, with arrows fixed, bows drawn, or weapons ready, and then demand the name."

"Right, you are: quite right!" exclaimed Naozane. "Yet it's no honour, as you know, for a warrior to cut off a stranger's head. I only wish to know whether yours is the head of one great enough to increase a great reputation."

"Yes, I see," said the under man, without any sign of emotion or anger. "Well, take my head, if you will; and show it to the great Yoshitsune. If he does not know whose it is, then try Kama-no-kanja; and should he fail to recognize me, show it to the captives of war. They will know it doubtless; and if not, then cast it out as the head of a nameless, worthless knight, to rot on the face of the earth."

"Ah, noble youth," soliloquized Naozane, "So young and fair; so courageous and so versed in the arts of war and combat, why should I have met thee? It is the hand of fate and I must abide it. Oh, the unhappy lot of the warrior! What I *must*, I will do. Let me know thy name, that I may at least be able to pray for the repose of thy soul in Paradise."

"Who dost thou think I am? I am Atsumori, the youngest of the Tsunemori. My age is sixteen; and this is my baptism of blood."

"Ah me, is it so? And only sixteen? I too have a son that age. This morning, advancing at the head of the army at Ichinotani, he received an arrow in the arm. He besought me to pluck it out. But I cast at him a reproachful glance before friend and foe, and said: 'My son, if the wound be mortal, dismount and put an end to thyself; but if not, ride on, face the enemy and die honorably. Do nothing to disgrace your family name.' He was in line in a moment, and I caught sight of him from behind. I have not seen him since, nor shall I see him more. Ah, how can I return and break the sad news of his fate to his mother? Well, I will spare thee. That cannot turn victory into defeat. My deed will be handed down to posterity as an act of mercy. Rise, go, tell thy father, Tsunemori, that Kumagaya of Musashi, against whom thou hast bravely fought, for the sake of his own son, Kojiro, has spared thy life."

Taking the young prince by the hand, the old knight brushed the dust from his armour, put him on his horse and bade him adieu.

The young prince had not proceeded very far when he met with a band of soldiers under the command of Yoshitsune and Hirayama. He was immediately apprehended and brought into camp. They knew that Kumagaya had unhorsed him and then set him free, and they were bound to use this to their own advantage. "Yes," said a soldier, "Kumagaya is falsehearted; he spares his lord's enemies. Let us slay them both."

"All right," chimed in a comrade; "and the traitor first!"

"Kumagaya beckoned to young

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Atsumori, and said: "Young man, I'm afraid your fate is sealed!"

"Yes," acquiesced the noble youth, "it is probably as you have said. I would sooner die calmly by the sword than be killed in flight by a common soldier."

The young prince was now ordered to prepare for death. Kumagaya was given the privilege of despatching him, that the death might be honourable. Atsumori knelt and in a moment the lifted sword severed his head from his body. A cheer arose from the soldiers, and a great shout to the effect that one more general of the Taira clan had been slain.

A woman now approached the scene. She dragged herself along as if in pain and distress. It was Tama. She gazed a moment at the headless body, and said: 'Oh, it is the young Lord Atsumori, my betrothed! Where is his head? May I see it just once more?"

"Why should you wish to see so gruesome a thing?" asked Kumagaya.

"Well, you know I am Tama Orihime, the woman he loved. So you will let me see his face again, won't you?"

They brought her the head. She took it in her arms and fondled it. "How changed, my love, ah, so changed! For you I have wandered far. For your sake, Hirayama has given me this fatal wound. How sad a fate for you and me!"

Upon this the girl fell in a faint; for she was weak with loss of blood, and the strain of her grief was more than most women could have borne. She breathed heavily now. Her end was near, soft words came from her lips; prayers for a happy meeting with her lover on the fair lotus flower of Paradise. Then she passed away.

Kumagaya stood there in silence, gazing on the two lifeless forms. His heart was very full of strange emotions. He suddenly decided that war was hell. He now hated the world. He moaned aloud and began to talk to himself. He hardly realized that the others had gone and left him standing there alone: "Oh, unhappy fate! Two buds blighted at their opening, ere ever they unfolded themselves in the light of the sun. Alas, what is man, that he should be so noble and beauteous a creature, and yet so fragile and transient! As for me I can no longer be as I have been. I must renounce the world. The only happiness left to me is to retire, and spending the rest of my days in prayer for the souls of these two fallen ones, and for the souls of all that have fallen by my sword! Namu Amida!"

ELUSION

Blue depths to-night are as a sea
Where clouds, like billows, rise,
Through which the moon glides gracefully
To portals in the skies:
O Love, thus you
Elude me too!

—*Prince Aki* (749 A.D.)
Tran. by J. Ingram Bryan

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CURRENT JAPANESE THOUGHT

The Month

The interval since our last issue has been marked by interesting events in Japan, but none of any absorbing importance. It is worthy of notice that the new Chinese Republic has not yet been saluted by the Powers. Japan continues to be visited by an extraordinary number of conflagrations, and it is somewhat remarkable that these most frequently occur in the region of the *demi monde*. That such a fate is the natural destiny of licensed vice will, doubtless, be the opinion of some. And so the question of the social evil is again on the *tapis*, with advocates on both sides. The question of immigration to the United States continues to be of deep concern in Japan, if we are to judge by the interpelations in the Imperial Diet, just adjourned. Before our next issue the General Election will have taken place, but who shall say whether it will mean a new Diet?

Japan and the American Arbitration Treaties

It is a very general opinion in Japan that the amendments of the Arbitration treaties by the American Senate have rendered them completely void as general arbitration treaties, and that they are now just as limited as the old treaties. If the questions to be arbitrated are to depend wholly on the will of the Senate, the function of arbitration will be neutralized. This is only what Japan expected when she hesitated to fall in with the anticipations of some of her friends and join the movement. At that time the Japanese Minister in Washington expressed the opinion that it would not be easy for Japan to conclude an arbitration treaty at present, and the Tokyo Government itself ventured no public opinion. The attitude of the American Senate in modifying the arbitration treaty, thus leaves the Anglo-Japanese Alliance much as it was originally; for the revision was on account of countries with which Great Britain might conclude arbitration treaties, but if the treaty betwixt Britain and America be neutralized by the Senate, it seems improbable that England will ratify it.

Effect of the Chinese Revolution in Japan

During the process of the revolution in China and the establishment of the temporary republican régime, naturally a great many articles on the subject of revolution appeared in the Japanese press. A perusal of some of these, especially those published in the magazine literature of the past few months, leads one to infer that a considerable number of people in Japan have been influenced by recent events in China, and have no little sympathy for the spirit of revolution. One large Japanese publishing house, the Hakubunkan, issued a stout volume wholly devoted to a study of the revolutions that have taken place in the past in Europe, America and elsewere, some of the writers treating their subject with an astonishing degree of sympathy.

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One writer, Mr. S. Sato, shows a somewhat surprising spirit of acquiescence in the various attempts at revolution in India; and Dr. H. Nagase has a charity equally liberal for the tendency toward disaffection in modern Egypt. From this one can only suppose that events in China must be having a rather disturbing effect on the Japanese mind.

Socialism

Certain sections of the Japanese press reveal an undercurrent of misgiving with regard to the existence of socialistic tendencies cropping out here and there in Japan. The *Hochi Shimbun* says that the mother of socialism is the Government's abuse of absolutism and the rising cost of living. The journal then goes on to warn the authorities against neglecting to take account of these dangers, and expresses doubt whether the authorities realise the situation to any adequate degree. The *Hochi* is, however, more pessimistic than any one living among the Japanese would consider justifiable. The country never seemed more prosperous than at present. All forms of industry are working up to their limit; and so many new undertakings are under way, that money is already tight and interest on deposits in an upward direction. It is true that with the progress of the country division of labour is becoming more marked, and the "jack of all trades and master of none," is finding it harder and harder to find a job. The demand for *officials* and unskilled labour is on the decline.

Japan and the South Pole

Amundsen's reported discovery of the South Pole has aroused considerable interest in Japan, not only on account of the achievement in itself, but because it calls attention to the Japanese expedition now in Antarctic waters on the same quest. Amundsen appears to have come within speaking distance of the Shirase South Polar party on his return journey, and is reported to have received information from them to the effect that the Japanese expedition had abondoned the idea of reaching the Pole. From the first there have been very few Japanese who regarded the Antarctic expedition as practicable in view of the inexperience of the leaders of the party and the very inadequate means at their disposal. It is, of course, an adventure only for experts and efficient equipment; and even then, only the greatest skill and daring can hope to succeed. The Japanese no doubt are as fitted by nature and history for perils and privations as any other people, but faith, courage and a capacity for great endurance cannot make up for lack of the knowledge necessary to the successful carrying out of so manifestly arduous and intricate an enterprise. Amateurs have sometimes done wonders in human achievement, but not usually in a realm requiring the knowledge and experience of the expert and the specialist. At the same time Count Okuma is to be congratulated on having interested his countrymen in the subject of geographical exploration, and in finding a sufficient number of them to make up an expedition to so impossible a corner of the unknown world. Even if the Shirase expedition does not succeed in accomplishing its main object, it will at least have introduced the nation to a form of adventure which Europeans have been following for years, and which has had not a little to do with developing that spirit before which mountains of

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difficulty vanish and faith becomes triumphant. When Lieutenant Shirase and his brave comrades return to Japan, let them receive all the honours of heroes; for the hero is the man who *does what he can* in the face of all hindrance.

The New Tourist Bureau

The organization of a bureau to promote the comfort and accommodation of foreign tourists visiting Japan, will be welcomed by all wishing to make a sojourn in this country. To say that the new bureau is under the direction of Dr. Hirai, of the Imperial Railway Board, is to offer the best assurance of its success. The bureau will endeavour to advance the interests of all travellers in Japan and will do all in its power to see that tourists get proper accommodation and treatment. As Japan becomes better known there is little doubt that it will grow more and more popular as a holiday land. Certainly there are few countries that can compare with it for scenic beauty and historic interest. A trip through the Inland Sea, to Amano-hashidate, Nikko or Matsushima gives the occidental traveller a vision of delicate and tender natural beauty, that is peculiar to Japan; while on every side the eye and ear are constantly engaged with objects and phases of life delightfully unique, making Japan a more interesting and diverting country to visit, than perhaps any other in the world. On a tour through Europe one understands all one sees. Questions of identity with regard to places and objects of historic import, are the limit of inquiry. But in Japan the newly arrived occidental understands little of what he sees; and the eye is on every side engaged in the acquisition of new and interesting information. Not only so, but the sudden coming in contact with an ancient civilization quite different in so many respects from one's own, acts as a stimulant to the memory and imagination, that brings its own reward. Not least among such benefits are a broadening of the mind and an enlargement of heart, in a moral sense. For a wholesome and delightful mental tonic nothing more appropriate could be recommended than a summer in the Japanese mountains, or a visit to the country in the chrysanthemum season in the autumn, or the cherry blossom season in April.

The Strike in Great Britain

The extent and danger of the great coal strike in Great Britain is causing no little contemplation in Japan. No doubt many people in Japan regard the trouble as due to socialistic tendencies, and are thankful that as yet socialism has met with short shrift in this country. But the Japanese are not so blind as to suppose that they will be forever immune to such danger. Before that time comes, however, Japan will probably have studied well the governmental measure now law in New Zealand and Australia, as well as in Canada, dealing with labour troubles. Japan has the immense advantage of youth and the opportunity to see the working of measures of amelioration in other countries; so that when labour problems of colossal dimensions confront her, she will be ready to settle them in a swift and satisfactory manner. At present such an emergency as that to which England is now exposed, could hardly happen in Japan. Industry here is not so absolutely dependent upon fuel as in Britain. But the army of

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labour is constantly growing, and the increasing cost of living without any corresponding rise in wages, even now causes a certain degree of discontent, which so far has met with swift repression. Those who fomented the tramcar strike in Tokyo at the beginning of the year, have been duly punished by law; and their fate will probably deter many another from following their example. As long as Trade Unionism has no hold upon Japan, the government will no doubt be able to handle any situation that may arise in the labour world. Thus far attempts at unionism have been desultory and divided. And the Japanese industrial guilds, which have been so illuminatingly dealt with by Viscount Hirata in this number of the JAPAN MAGAZINE, are under the patronage of the Government; and the officials see to it that labour conditions are kept in a healthy and harmonious condition.

The Suffragettes

The spectacle of a number of English women, some of them of culture and position, parading the streets and indulging in such lawlessnes as the breaking of shop windows and the insulting of the police, in order to promote the cause of female suffrage, is something that no one can expect the Japanese to understand. In fact many Englishmen do not quite understand it themselves. One can only attribute it to a keen sense of injustice, to which no woman of British blood will, of course, ever submit with composure. Doubtless the sense of injustice felt, has been rendered somewhat acute by a preponderence of females in modern English life. Year after year the young men of Britain have been flowing out in streams to the colonies, while the daughters of the nation have been left at home to shift for themselves. The average woman of England does not care to pine in inglorious ease. Her natural position is as a wife and mother. But there are not husbands enough at home for all the women capable of being good wives; and this congestion has chafed on modern British society. The unnatural situation has turned its zeal and enthusiasm into the cause of greater freedom for women, and a demand for a larger share in the management of national affairs. Many women are persuaded that if their voices could be heard in the councils of state, the classes would be meted out more justice; and less of special privilege would prevail. The gigantic strike now going on in Great Britain shows that all is not well between class and class. There is a conviction that somehow justice is not done. The women may be mistaken in their methods, but he would be a bold man who dares to say that they are mistaken in their convictions. The people of Japan will doubtless be able to see that the women of England have had as much to do with making the greatness of the nation, as the men have had. In all countries it is said that men are what women make them. It has been the glory of England that her women have been the leaders in all movements for the betterment of society. It will be said, without doubt, that the excapades of the suffragettes are not exemplary. No, certainly not; but they are much more exemplary than those of men in times of revolution. There is a revolution now going on in English society. The fact that women are leading in it, is the surest ground for hope of high moral achievement.

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The Government Conference on Religion

When the Vice-Minister of Home Affairs first proposed to hold a conference of those representing the various religions in Japan, for the purpose of arriving at an understanding with regard to greater efficiency in promoting the moral culture of the nation, there seemed to be a widespread doubt as to the utility of such a proceeding. A large number of believers and unbelievers alike began to throw cold water on the scheme as an interference with religious privilege on the one hand or a support of superstition on the other. Some of our more sanctimonious friends were disposed to pray, as the old Scotsman did for the British House of Commons: "The Lord bless the parliament, that it dae ná harm." Now that the Conference is over and gone, it appears to have not only been quite harmless, but even may have done good. The conference at least brought religious teachers of different minds together and assisted them in seeing more clearly that the object of all truly religious teaching is ultimately the same. At the same time it was a lesson to those who scoff at religion; for it informed them, that Japan, like all the more highly civilized nations, believes that religion has much to do with the moral and spiritual condition of the people. Dr. Anezaki, a professor of the Tokyo Imperial University, himself an ardent Buddhist, says that in Japan the Government has always regarded itself as the overseer of religion, for the government must have something to say in all that concerns the moral welfare of the state. From a Christian point of view the conference was a distinct advance; for it was a recognition by the government of Christianity as a great moral force in the Empire and as one of the religions entitled to the encouragement of the authorities. How much this means to the Christians will be seen when it is remembered that hitherto Buddhism and Shintoism have been the only religions openly acknowledged by the Japanese Government. On the whole it may be said that the Government's venture has proved a means of promoting much good feeling among teachers of religion, and a greater consciousness of the importance of religion to the moral and spiritual welfare of the nation. This is only the beginning, however; and the continuation committee may lead to still further developments of a useful and interesting character.

The Foreign Board of Trade

The Tokyo *Nichi-Nichi Shimbun* has a very complimentary reference to the Yokohama Foreign Board of Trade, in which the journal says:—

"It is gratifying that the Foreign Board of Trade in Yokohama continues to be active in its work for the trade interests of the foreign community there. Compared with the work of our chambers of Commerce, we have to admit, however reluctantly, that the work of the Board is far more practical and up-to-date. In the working of the Board there is a great deal for our chambers of commerce to learn. The speeches made on the occasion of its annual meeting on Friday last by the leading members of the Board deserve careful study on our part. The Board has been in existence for forty-eight years. It this respect alone, it occupies the rank of pioneer of commercial organizations of the kind in this country. Yokohama, forty-eight

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years ago, was a very small place and of very little significance as a trade port. The gradual development of the port was effected at first by the efforts of foreign merchants, and it deserves to be remembered with gratitude on our part, that, had not foreign capital and foreign energy been devoted to the development of the place, the port would not have been what it is today. We record this fact with a strong feeling of gratitude toward the foreign enterprise so liberally devoted to a small fishing village which now ranks among the most important trade centers of the Far East. The work of the Board has evidently realized progress with the enlargement and development of the port of Yokohama, and it is only right for us to be thankful for so much foreign intelligence and energy devoted to the trade interest of that port. Among the speeches on the occasion of the annual meeting, the one on Government finance by Mr. F. G. Sale is very reassuring. After reviewing the work of the Government in redeeming bonds, he winds up by saying: 'No remarks from me are needed to show that Japan's finances are on a sound basis, and it is unquestionably a matter for congratulation that Japan has for its present Minister of Finance a man who has the courage of his convictions and a man determined to set his face against any increase in unproductive expenditure.' This is a very strong endorsement coming from a man of Mr. Sale's position in the finance and commerce of this country."

Japanese Philosophy

From an occidental point of view the Japanese have never been regarded as profound philosophers, and a recent discussion of the subject in the *Tetsugaku Zasshi*, a philosophical review, does not much tend to shake foreign conviction. The most interesting article in the series appears to be the one from the pen of Dr. Miyake, who tells us that his countrymen find it very difficult to regard philosophy as having any certain relation to practical life. It seems to them not wisdom but mere speculation. When the Japanese first began to discuss philosophy they mixed it up with science, economics and politics, but when they were told it was a subject quite apart from these, they consigned it to the realm of the theoretical and impractical. Most of the teachers of Philosophy in Japan, we are told, confine themselves to a discussion of what writers on the subject in past ages have said. Japan does not seem to have produced a philosopher who regards philosophy as throwing any light on the problems of life. For this, the Japanese rather look to literature and experience. Certainly a view of philosophy that associates it with the *past* only, and allows it to have no bearing on the present, and no relation to the future, will naturally relegate it to the realm of academic specialists; and the general public will be disposed to treat the subject with indifference. It must be remembered, however, that in Europe and America the general pubiic does not take a very enthusiastic interest in philosophy as such, though the average educated person *does* take account of the great philosopher as an individual. Recently when one of the greatest of living philosophers, Professor Bergson of Paris, lectured in London, he had an audience of not less than 5,000. So much for the philosopher who has really something to say.

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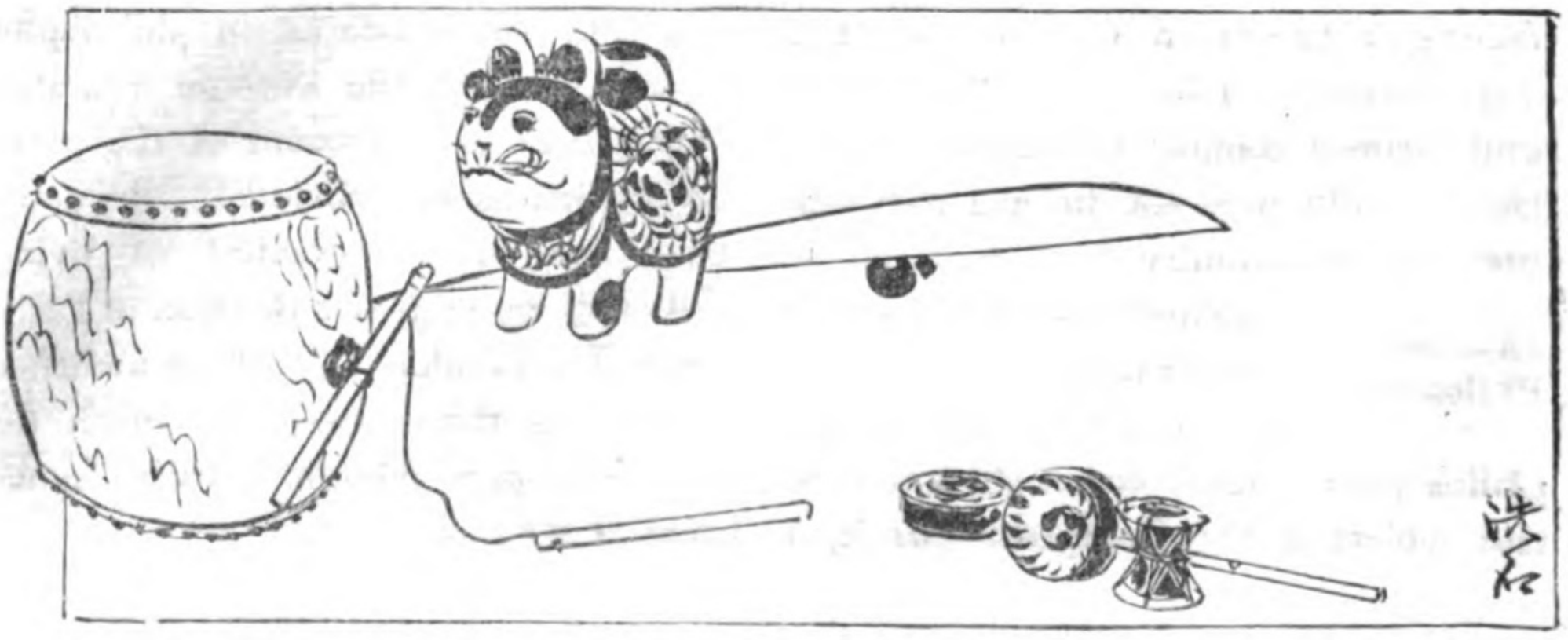
The Attitude Toward Foreigners

A Japanese correspondent of the *Japan Advertiser*, in a very interesting article, says that Japan's attitude toward foreigners has passed through four stages, presenting five aspects of national temperment. Before the Restoration all foreigners were simply held in contempt. The occidental was considered a red-headed monster, little short of a barbarian. He occupied in the Japanese mind a status somewhat lower than that of a human being. After the establishment of modern government this contemptuous attitude altered to one of mysterious dread. From the time that the black ships of Commodore Perry appeared off Tokyo (Yedo) foreign invasion became a possiblity dreaded more than pestilence is to-day. Then after the signing of the treaties and the influx of foreign merchants the attitude changed to one of curiosity. The young men of Japan went forth to Europe and America to learn the lore and the secrets of occidental civilization. Most of them came back so enamoured of the west that they wanted everything in Japan modelled at once after a foreign pattern. Upon this, the Japanese attitude changed to unqualified admiration and respect for all things foreign. The devoted attachment of the Japanese disciples to their missionary teachers and pastors, and the liking of students for the foreign teachers in the schools, confirmed the nation in its pro-foreign attitude. But after the intervention of Russia, France and Germany, ousting Japan from her dearly-bought rights in the Liao-tung Peninsula, the attitude of the nation altered to one of distrust and suspicion of foreigners. At present the attitude is one of keen ecclecticism: a spirit that is not ready to swallow all things occidental, but willing to take only what is consistent with national and patriotic ideals. Since the close of the war with Russia a First-class-Power spirit has been steadily on the increase, leading to an attitude of independence and self-reliance, that in some cases is in danger of degenerating into mere pride and arrogance. There is now a disposition not to treat foreigners better than foreigners treat Japanese. It is a spirit that might easily descend to discourtesy and endanger international good-feeling and good-will, if not carefully guarded by education and authority. Continuing, the writer says that the new attitude is to some extent a departure from the Spirit of *Bushidō*, "which teaches us to treat a guest with courtesy, even though he be an enemy."



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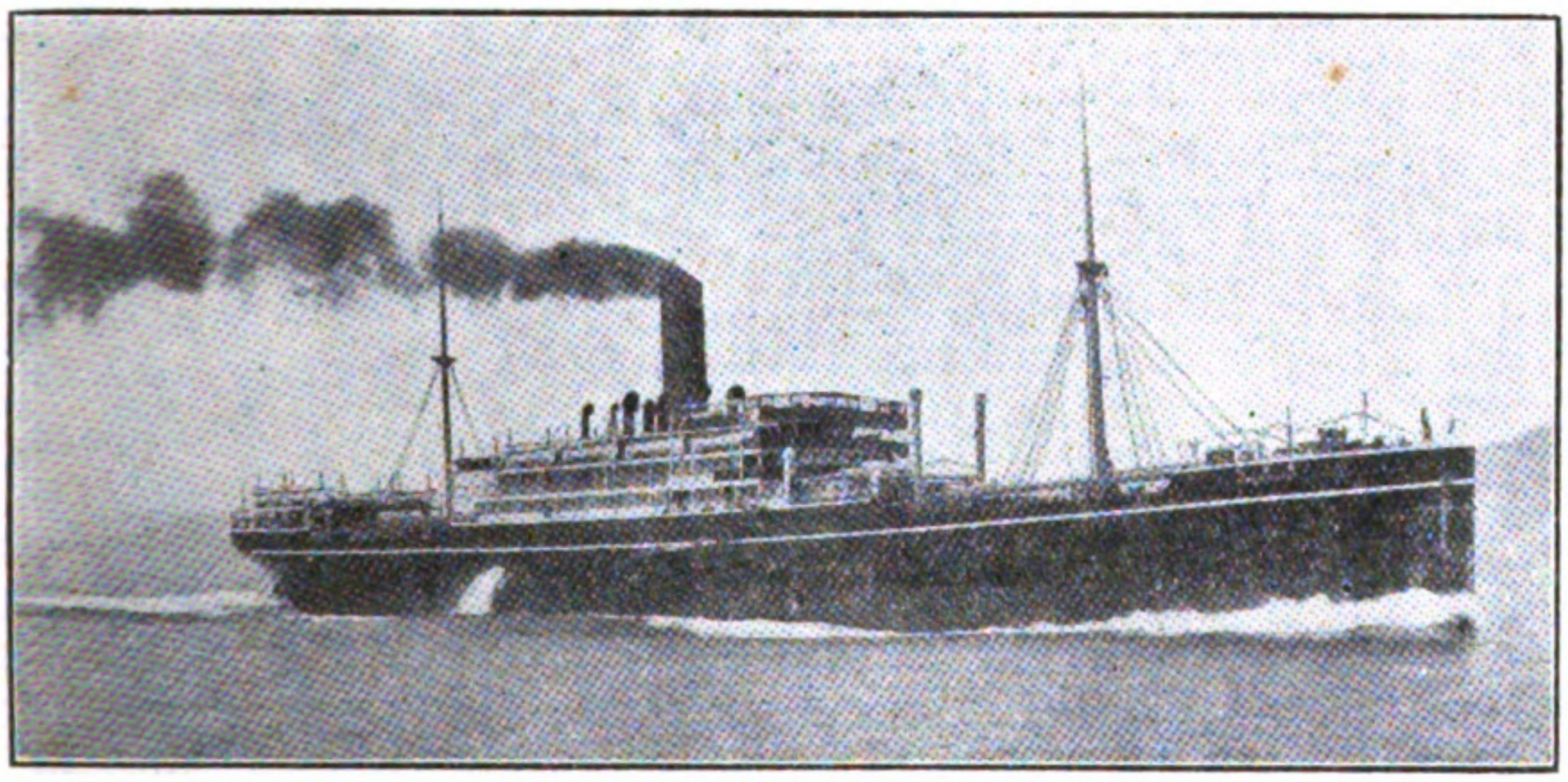

REGULAR SAILINGS OF MAIL STEAMSHIP SERVICE

JAPAN,

Europe, America, Australia, India, Straits,

Philippines, China, Korea

ETC., ETC.

'ROUND THE WORLD AND VARIOUS OTHER TOURS AT REDUCED RATES

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